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THROUGH THE
CRACKS OF
GUN CONTROL

DEATH

BY **W**ACTION

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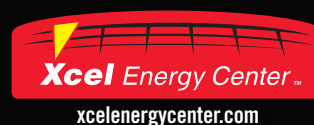
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THE SHORTLIST



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600%

How much higher America's
gun homicide rate is, per capita,
than Canada's

50%

America's share of the world's
civilian-owned guns, despite having just
4 percent of the population

355

Number of mass shootings in the U.S.
in 2015, calculated by having
at least four victims

1,493

Number of people killed by police since
Michael Brown's shooting in
Ferguson, Missouri, in 2014

"I put a City Pages in the bottom of our
bird cage and it died of toxic shock."

Reader Thad Palmer, responding to
"Kanye's right: He is more influential than
any other human being," at citypages.com.

SPORTING LIFE

CONCERNED THAT THEIR FANS are morons, the Vikings want to rename a three-block stretch of Chicago Avenue as Vikings Way. If the street remains the new stadium's official address, the team worries that many will mistakenly believe they're at a Bears game, and will demand a better variety of deep dish pizza.

As evidence of their fans' gullibility, the Vikings noted that some are willingly paying up to \$10,000 for seat licenses, which do nothing more than guarantee the right to then buy a ticket. "It's like a car dealership charging a \$10,000 cover just to get in the door," says one team official. "These guys are complete morons."

SCIENCE

ACCORDING TO A NEW STUDY of specious scientific value, Lake Elmo is the most boring city in Minnesota.

The research was conducted by Road Snacks, which specializes in studies used by country radio stations. Since it's impossible to quantify "boring," Road Snacks simply ranked cities with the highest concentration of old people, married people, and children.

Rounding out the top five were Mendota Heights, Minnetrista, Ham Lake, and Shorewood, which are all knitting sweaters and watching *The Bachelor* as we speak.

POLITICIANS BEHAVING POORLY

How Minnesota's educational superiority became 'hate speech' in Wisconsin

Rep. Kathy Bernier will not stand for hate speech. That's why Bernier, a Republican representing the Chippewa Falls area in Wisconsin, stormed out last week after telling a speaker that "vile, hateful, political speech is not helpful."

Had someone quoted from the new edition of *Mein Kampf*? Not quite.

A school board representative had the audacity to point out that Minnesota's economy, and its budget, are hands-down in better shape than Wisconsin's, and our education system is all the better because of it.

But to Bernier, the educators were getting on her last nerve. She's heard the same rhetoric from them before, she complains, and says their arguments are better suited for a debate stage than a nice little breakfast meeting.

The dust-up started when Eau Claire

school board member Wendy Sue Johnson said Wisconsin simply wasn't spending enough money to educate its kids. On three

"It is not helpful to compare Wisconsin and Minnesota," Bernier said.

occasions, Wisconsin's education commissioner — an appointee of Gov. Scott Walker, hardly a commie — has proposed spending increases that would have added nearly \$700 million. In each case, Republican-controlled

legislatures shut those proposals down.

Johnson said Wisconsin's funding system is "broken, 100 percent broken," and laid the problem at the feet of Bernier and her colleagues.

"Minnesota is beating us," Johnson told Bernier, "and I wonder if that ever causes you to step back and say, 'What am I fundamentally missing?'"

Apparently what Bernier was missing was peace of mind. As she left, Bernier told Johnson her words were "vile" and "hateful."

"It is not helpful to compare Wisconsin and Minnesota," Bernier said.

Wisconsin is one of 12 states that imposed education spending cuts last year, according to a recent analysis from the Center on Budget and Policy Priorities. "Some of these states," reads the report, "including Oklahoma, Arizona, and Wisconsin, were already among the deepest-cutting states since the recession hit."



Rep. Kathy Bernier breaks new ground for thin-skinned politicians.

Wisconsin has dropped its per student spending by about 13 percent since 2008, ranking it fourth-worst among states on that trend line. Of the five states that have cut the most, four, including Wisconsin, have also cut income taxes during that time. Because what third-graders need most is lower income taxes. —MIKE MULLEN



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Minneapolis picks at a thorn in its side

The suspicious prosecution of lawyer Jordan Kushner



Mike Mullen

Jordan Kushner shouldn't be in this column. The Minneapolis attorney has handled hundreds of cases over two dozen years. He would never advise a client to go on-record about a pending court case.

But he thinks he has no choice.

Kushner was arrested November 3 during a lecture by a controversial Israeli academic at the University of Minnesota. Critics of Moshe Halbertal say that, under his advice, Israeli Defense Forces justify bombing civilian areas.

Kushner just went to watch. But when antiwar protesters started getting dragged out by campus cops, instinct kicked in, and he started filming.

According to police, Kushner asked why the cops were removing someone who didn't seem too disruptive. A cop wheeled, telling the lawyer he was now disrupting. Kushner "started to argue with [the cop] about free speech and his rights," says the police report.

So Kushner was dragged out and booked for disorderly conduct and trespassing. He spent about nine hours in jail.

Kushner has been arrested before for the same offense: observing and sometimes recording police. He assumed this case, like those, would soon go away.

Just days after a preliminary hearing, the most high-profile case of Kushner's career fell in his lap. Black Lives Matter was going to protest at the Mall of America two days before Christmas. Bloomington filed an injunction to block them from even

getting to the mall. Kushner won in court, and the protest went on.

"At that point," Kushner says, "I had totally forgotten about my bullshit case."

Minneapolis had not. Kushner tried to get the case to go away just before New Year's. He called the prosecutor. She had been so friendly when they met in court. Maybe he could reason with her.

After all, he had videotape of the event. He had witnesses. One's an honest-to-God

Kushner has been arrested before for observing police.

American hero. Colleen Rowley, the FBI agent-turned-whistleblower, went public after September 11, saying the agency had ignored warnings from its Minneapolis bureau that bad men had wicked plans.

Rowley happened to be sitting in front of Kushner during the speech. She says Kushner, an acquaintance, was "arguing" with cops, but not much more.

"I did not see Jordan Kushner do anything untoward," says Rowley. "No yelling, no swinging his arms."

But the city attorney was not interested,

Kushner says. They would see each other in court.

In fact, Kushner would see a lot more than just her. On the day of his hearing, seven other city prosecutors turned up just to watch the proceedings. Kushner, who's handled far more complex cases — in his first big case, he defended accused cop-killers — had never seen anything like it.

This bullshit case has only grown bigger. The city's added a third charge, for resisting arrest, and a second attorney to its prosecution team. Kushner's scheduled to go to trial July 11.

Why? Attorneys don't have to prove motive to win, but Kushner is prepared to offer one.

In 2014, when City Attorney Susan Segal was up for reappointment, the state chapter of the National Lawyers Guild issued a withering criticism of her. The group argued that Segal had erred badly, and screwed the public, with an opinion finding that Minneapolis needn't ask for voter approval of its \$150 million contribution to the Minnesota Vikings stadium. It allowed the City Council to spend taxpayer money without asking the taxpayers themselves.

The first signature on the letter slamming Segal was Jordan Kushner's. Could this be her revenge?

No way, says the city. Segal declined to be interviewed, but a written statement from the office said Kushner had been offered the "same reasonable settlement" fellow protesters had already accepted.

"We are treating this case no differently than other matters," reads the statement, adding that Kushner has yet to share video evidence he believes will exonerate him. (Pssst: Try him on his office line. He picks up his phone.)

A fellow attorney says Kushner "can be annoying." That's what makes him a good lawyer. He's thorough, exacting, and blunt. He takes clients you wouldn't like, like the guy who rode around drunk on his Segway, or the one who called his co-worker a "stupid bitch" on Facebook, or people who want to interrupt shopping season at the commerce capital of the world. He often wins.

But bothering public employees, making them uncomfortable when they're arresting someone or getting reappointed to office, is not a crime.

Forget free speech, police conduct, and revenge plots for a moment. You should be pissed off about this case if you pay taxes in Minneapolis. The least the city attorney could do is stop spending our money prosecuting a case with so little meat on its bones.

Jordan Kushner's cases often cut to the core of what it means to be an American, even an angry or unlikable one. They can be divisive. But not this one. ☐

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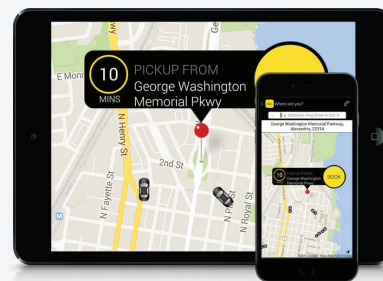
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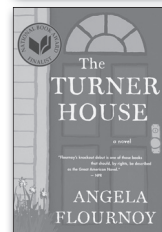


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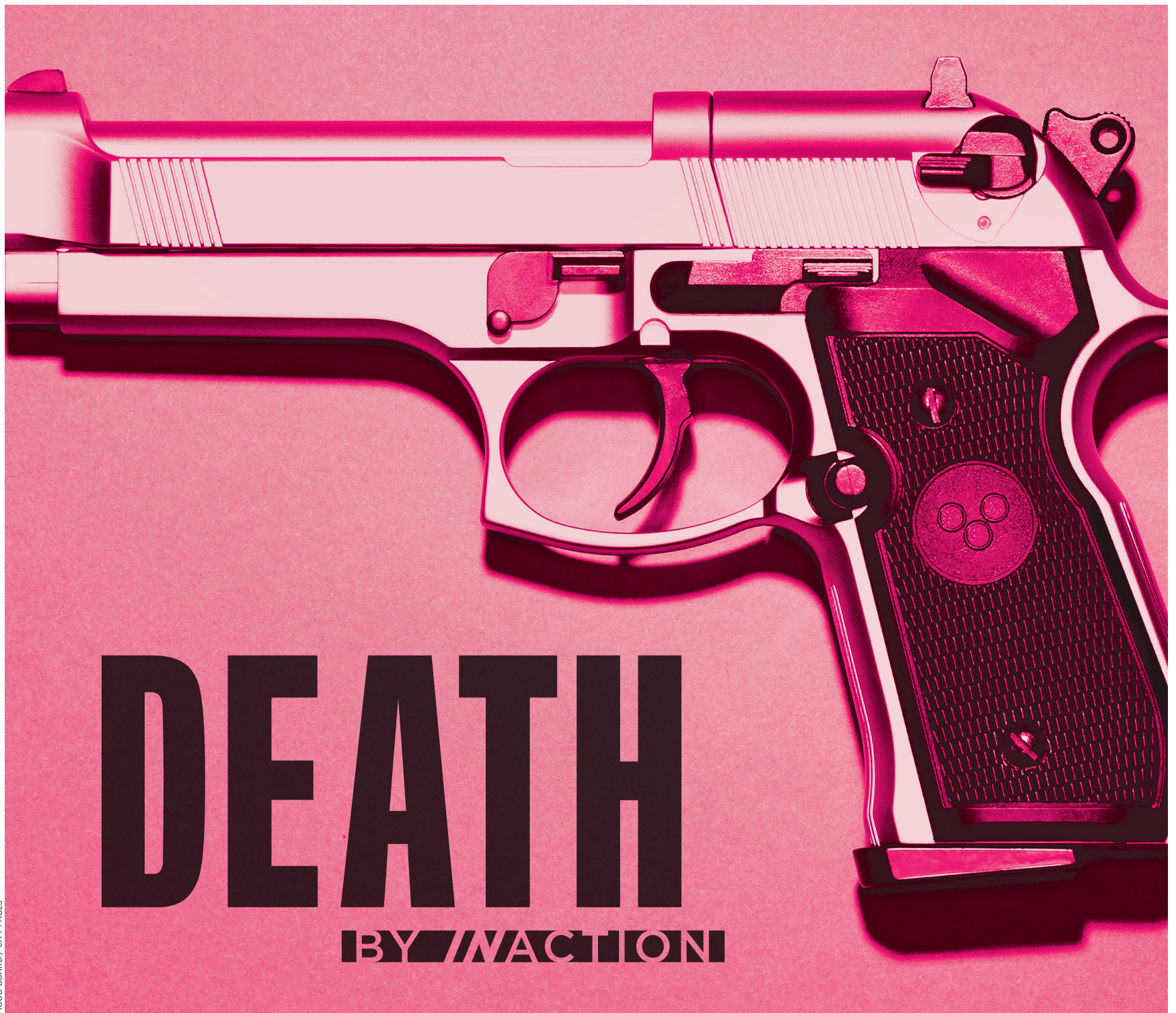


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DEATH

BY **W**ACTION

THREE LIVES THAT SLIPPED THROUGH THE CRACKS OF GUN CONTROL

BY SUSAN DU

Diane Sellgren had outlived two husbands by the time she was 30.

The first died in service while stationed in Guam. He was driving home in the middle of the night when his car tumbled off the road. Sellgren was pregnant at the time.

She was still in mourning when a long-time high school friend proposed eight months later. Single with three young children and not thinking clearly, she accepted.

She should have taken her time.

Husband II was a turbulent man, prone to stormy moods and outbursts. He once threatened to shoot himself. Police put him in the hospital on a 72-hour watch and

confiscated his gun. He bought another.

It was on the heels of an argument that Sellgren walked out of the shower to find her husband pointing that gun at her head. The thought of him murdering her, then killing himself and the children, flared through her mind.

Sellgren retreated, tore her kids out of bed, and hurried them to the car. A girlfriend found them on her doorstep at six in the morning, Sellgren swaddled in a bathrobe, her hair dripping wet.

Later that evening, Sellgren returned home with her friend's husband as escort. She found her husband motionless in their blood-splattered bed.

That was in 1985. Their daughter, Angela Frankenberry, was but five years old.

"Angela was at times the sweetest, most loving young woman," says Sellgren, now a stout, silver-haired woman of 60, whose measured voice hushes into a weary whisper when she recedes into memory.

Angela had her own rough trajectory early in life. Her first baby came at age 20. She would raise two more on piecemeal wages from Burger King and managing the kitchen of an eating disorder center in St. Louis Park.

When times were good, everything was an adventure. Angela and the kids would rescue turtles ambling across the street,

Those in favor of universal background checks



Gun Owners



Non Gun Owners



(Star Tribune January 2016 survey)

etch chalk murals in Sellgren's driveway, and sled down her backyard hill. When the kids were upset, Angela would eye them gravely and warn, "Whatever you do... don't smile."

Sellgren and her third husband helped as much as they could, but Angela had inherited demons beyond their power to allay.

Angela's father, her uncle, and her great-grandfather had all killed themselves with

year to have her placed on suicide watch.

In 2011, Sellgren was at work, managing traffic for a news network, when she received a call from the coroner's office. Angela was dead.

Twenty-six years to the day of her father's suicide, she checked into the Snelling Motel in Minneapolis and shot herself with a gun she'd purchased secretly months before.

Angela may have chosen the hotel for a

ENOUGH GUN LAWS

Sellgren was surprised to later learn that Angela had successfully passed a background check. She bought the gun legally, along with lessons on how to use it, from Frontiersman in St. Louis Park, which is down the street from Sellgren's house.

Angela's four hospital stays the year before were not flagged. A doctor asked that she be institutionalized, and Angela voluntarily went. Had a judge ordered it instead, her permit would have been rejected.

"The pills that she took were more regulated than the bullets and the gun she purchased," Sellgren says. "We had to wait a certain amount of days between refills. We had to get a doctor's signature every month.... We had to jump through hoops to keep her healthy, and yet she could walk into any store and buy a gun."

Delicate distinctions in how mental illness presents itself in a background check have played a part in high-profile mass shootings — including the Virginia Tech Massacre, the single deadliest committed by a lone gunman.

In 2007, student Seung-Hui Cho killed 32 people and wounded 17 before turning the gun on himself. Cho had been diagnosed with severe anxiety and was court-ordered to attend therapy after stalking two women. Still, he was able to legally purchase guns because he had been in out-patient, instead

of in-patient, care.

Angela's funeral was a blur. A single detail stands out, one that distilled the gun control debate, even among the grieving. Unable to reconcile her daughter's effortless access to the gun, Sellgren ruminates, "This is wrong. She never should have been able to get a gun. There should be better gun laws."

A cousin's wife, whom she'd known since she was 15, sighed and replied, "There are enough gun laws."

Yet Sellgren began to help state legislators write more. In 2013, she pushed to give mental health patients the option of voluntarily placing a hold on their ability to buy guns — meant to prevent impulsive suicides in times of crisis. Even this was too much for the legislature. The bill never made it out of committee.

In 2014, Sellgren helped pass a law that prohibits those with domestic violence restraining orders from having firearms.

She still wants more. Namely, background checks on all gun sales.

Federal law mandates that people buying guns from licensed firearms dealers pass a National Instant Criminal Background Check System (NICS) check. Eighteen states and the District of Columbia require this for guns bought and sold by unlicensed citizens as well.

Minnesota is not one of them. Private sales — conducted at gun shows or on Armslist.com — are exempt.

According to a recent Star Tribune poll, there is overwhelming support for a change. Eighty-two percent of Minnesotans favor universal background checks, including 71 percent of Republicans. Support among gun owners is at 74 percent.

Yet translating public opinion into law faces a formidable opponent: the Legislature.

In January, state Reps. Phyllis Kahn (DFL-Minneapolis), Kim Norton (DFL-Rochester), and JoAnn Ward (DFL-Woodbury) introduced a bundle of bills that include universal background checks, safe storage, gun buyback programs, the creation of a gun court in Hennepin County, and purchase bans for people on the FBI terrorist watchlist.

They were roundly mocked by anti-gun control groups, who've long held the Capitol in a stranglehold, irrespective of voters' wishes.

They trot out the usual defenses: that criminals will circumvent background checks. That only law-abiding citizens will be inconvenienced. And that many mass shooters — including those behind Sandy Hook, San Bernardino, and Colorado Springs — passed checks to buy guns legally.

To that sentiment, Sellgren gently reminds herself: "There isn't a law in this country that saves everyone, so we can't look at it that way."

"IT WAS SOMETHING THAT ENDED MY DAUGHTER'S LIFE. BUT I DON'T BLAME THE GUN."

guns. As a teenager, she would spend hours in therapy, curled up with a sweater pulled over her head, weeping. Over the years, her depression seemed implacable. She abused the anesthetic power of drugs and drink.

Once, Angela overdosed on her medication. From her hospital bed, she promised her mother that she hadn't done it on purpose. She couldn't leave the children.

The kids were Angela's truest source of happiness, Sellgren believes. But she eventually lost sight of this joy too. Her therapists called for ambulances four times in a single

purpose. After her father's death, her mother had to scrub blood and brain residue from the bedroom walls. This time a stranger would handle the cleanup.

The Snelling was also located just across the street from the Veterans Hospital. Angela was an organ donor.

"When my daughter committed suicide, I called Chief [Timothy] Dolan and asked him to have the gun destroyed," Sellgren recalls. "I didn't want to know it was out there. It was something that ended my daughter's life. But I don't blame the gun."

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COURTESY OF THE FAMILY

SHELLEY JOSEPH-KORDELL AND THE COURTHOUSE TRAP

Shelley Joseph-Kordell's purpose in life was to comfort the elderly.

She began by managing her grandmother's health and finances during her final years, then founded Rent a Daughter. In the early 1980s, it was one of the only geriatric care firms in Minnesota. Shelley kept it contained to a handful of clients, whom she adored. But it would eventually evolve into Pathfinder, a renowned name in senior care.

In 2000, another member of Shelley's family asked for her help. Her grandmother's brother, Hyman Berkovitz, was weak with dementia.

Berkovitz held a modest job as a grocer. Mounting medical bills forced him to sell his home and move into a senior center in St. Paul. Hyman's wife, Anna, asked Shelley to be the conservator of his estate.

Shelley was reluctant. Turmoil on the Berkovitz side of the family was no secret. Susan Berkovitz, Hyman and Anna's daughter, had declared war against her parents over their small savings.

Susan lived the bulk of her life with her parents. When Hyman sold the house, it took a court order to get her to leave. She lived in motels until her money ran out, then moved from shelter to shelter.

Susan's fixation with her parents' money motivated a series of bizarre and bumbling attempts to wrangle control of their estate. She tried to sneak into her father's senior complex at odd hours of the night to trick him into handing her control. She attempted to put her own name on his bank accounts, and demanded that his doctor declare Hyman incompetent to manage his affairs.

By June 2001, Anna had a restraining order against Susan. It hardly made a difference. Susan continued to pester her mother in person and in court. Anna began to plan a cloak-and-dagger escape to Los Angeles.

In the midst of this chaos, Shelley agreed to step in. She helped Anna hire a geriatric care manager in California. She found a doctor for Hyman and worked with the Berkovitz children — with the exception

Angela Frankenberry passed a background check to get a permit after being hospitalized for depression four times the year prior to her suicide.

of Susan — to transfer the conservatorship there.

Susan was furious. She sued to return her father to Minnesota and accused Shelley of gobbling money from the estate. Her legal filings were so overwhelming and frivolous that Susan was declared a nuisance litigant by Ramsey County.

By 2003, Susan was sending Shelley threatening letters and leaving screaming voicemails — all turned over to police. She smeared Shelley's business practices to the attorney general, the Better Business Bureau, and the state Department of Health.

One night, Susan showed up outside Shelley's house in Minnetonka. When dead animals appeared in the yard, Shelley asked her husband to hook up security lights and stop-motion cameras.

Then Susan filed a harassment petition against Shelley in Hennepin County. Shelley was deathly afraid of meeting her cousin in court. At the time, metal detectors guarded the entrance of the Ramsey County courthouse, but there were none in Hennepin.

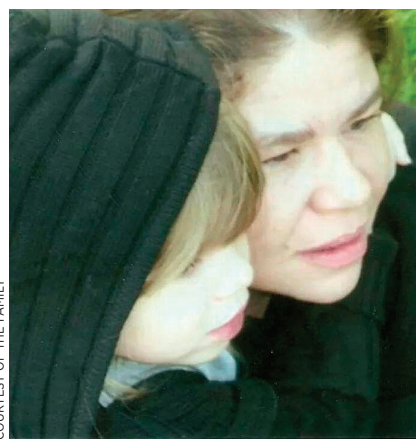
"She was just afraid to be there," recalls Shelley's lawyer Richard Hendrickson. "There was no protection at all."

Hendrickson requested an escort for the harassment hearing on the morning of September 29, 2003. The two met security guard Michael Frost in the bustling lobby of the Hennepin County Government Center, where Susan waited nearby.

Frost took Shelley and Hendrickson to their courtroom on the 17th floor. Susan taxied up separately.

Before the hearing, Shelley excused herself to the bathroom. She asked Frost to position himself outside the door. While Hendrickson rummaged in his briefcase for documents, Susan took a gun out of her small green purse, aimed it at the lawyer's head, and squeezed the trigger.

Frost heard the gunshot from a distance. A moment later, he heard a radio dispatch confirming shots fired, man down. That's when he saw a woman clutching a revolver emerge from the nearby elevator bank and



turn toward him. The unarmed guard fled into an office and called police.

Susan cornered her cousin, shooting her four times. Police burst in and arrested Susan.

Shelley died two hours later. She was 56. Hendrickson made a miraculous recovery after being shot in the neck. He would become a primary witness in Susan's murder trial.

Rachael Joseph, Shelley's niece, attended every day of the proceedings. Susan had purchased an antique weapon at a gun show. She practiced target shooting over two months before luring Shelley to court and murdering her.

"Shelley did a really good job as far as keeping her fear hidden," Rachael says. "She told her husband, but as for the rest of the family, she didn't want us to be scared. This woman had a long history of harassment. When Shelley told the police about these things, there was nothing they could do."

Last year, Rep. Dan Shoen (DFL-Cottage Grove) proposed a restraining order bill that would let cops and families seek a court order to prevent relatives from possessing guns if they showed warning signs of imminent violence.

The National Rifle Association called it "the most misguided, rights-infringing attack on your Second Amendment rights in recent Minnesota history."

The bill failed.

Rachael doesn't know if a restraining order would have saved her aunt's life. She lived her final months in fear, "But it's hard to say after the fact."

Shelley was the heart of the family, says Rachael, the one who hosted every family dinner, every Thanksgiving and Passover. She left behind a daughter, who was pregnant at the time of the trial. There are now three kids who will never know their grandmother.

"It's just something my family will never get over, having her ripped out of our life like that," Rachael says. "There's a hole where she belongs."

CAN WE TALK GUNS IN MINNESOTA?

When Rep. Phyllis Kahn authored a bill to ban anyone on the FBI's terrorist watchlist from buying firearms in Minnesota, her inbox started ping-pong with unhinged emails.

"Skank, you fucking Jews from New York think you can fuck over law-abiding citizens because you are something special," read one. "Not! The reason the government black list is unconstitutional is there is no due process involved, dumb fuck. It won't become law and would never be enforceable, you ugly fucking bitch. But

you bottom-feeding scum don't care about that! GO BACK TO NEW YORK WITH ALL THE OTHER KIKES!"

It's the kind of vitriol that oozes to the surface whenever gun control is raised. Kahn agrees the watchlist has problems.

HISTORY SUGGESTS THAT IF LEGAL GUN OWNERS ARE INCONVENIENCED, THE OUTRAGE SKYROCKETS.

Innocent people have ended up there without warning and no real way to clear their names. But to simply do nothing, as we have for so long, doesn't seem a courageous alternative.

Other ideas may rally bipartisan support. Rep. JoAnn Ward wants to establish a gun court in Hennepin County, making way for intensive prosecution of illegal possession.

Rob Doar, political director of the MN Gun Owners Caucus, says his group might be an ally. "Go after the person instead of going after the tool. Anything that would target prosecution of criminals using guns, I expect we would support."

But the boldest measure this year will be Rep. Kim Norton's push for universal background checks on pistols and assault weapons. The point is to keep guns out of the hands of criminals, and background checks have proven effective.

According to the Bureau of Justice Statistics, the system has already intercepted the sale of some two million guns to people who should not have them. A tightening of Connecticut's checks and licensing laws produced a 40 percent decline in gun homicides.

Yet gun groups have consistently fought any reform, regardless of the data. They argue that criminals simply bypass the checks. They don't go to gun stores.

For proof, the National Rifle Association points to a 2013 University of Chicago survey of inmates in Cook County Jail. The majority confessed that they obtained their weapons through networks of friends, family, and gangs.

But according to researchers, the gun lobby missed the real takeaway.

Inmates' responses suggest a woefully meandering hustle to buy guns, since Illinois' strict laws narrowed their shopping

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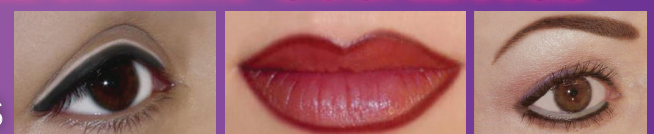
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COURTESY OF THE FAMILY

options. Most who found it easy picked up black market guns trafficked from nearby Indiana, where the rules are lax.

A better example might be Missouri. In 2007, it repealed a 1920 law requiring permits — and thereby background checks — for all gun holders. Its gun homicide rate soared by 25 percent. Most agree Norton's bill won't work unless all loopholes are closed. That would mean that certain gun transfers — even loans of more than 12 hours — would have to be run through gun stores, which generally charge \$20-\$50 for a background check and paperwork.

Yet history suggests that if legal gun owners are inconvenienced, the outrage skyrockets. It isn't just about protecting hobbyists, says Andrew Rothman, president of the Gun Owners Civil Rights Alliance. There's also the matter of privacy infringement.

Every gun transfer means a permanent record created for the feds. While this may be a part of modern life for everything from car ownership to banking, Rothman calls it "totalitarian" when it comes to guns.

He's against background checks in any form. He thinks buying and selling weapons should be as easy as trading paperbacks.

There's also no shortage of tinfoil hat theories among pro-gun groups. One of the most popular asserts that universal checks will allow Minnesota to compile a list of all gun owners, which will be used to eventually seize them in a hostile usurping of the U.S. Constitution.

With such bizarre ideas pervasive, even modest efforts are stripped of their teeth. There are an estimated 300 million guns in America, one for every man, woman, and child. But thanks to the gun lobby, federal law prohibits creating a national database to track ownership. The FBI must destroy successful background check records within

Shelley Joseph-Kordell was afraid of the woman who would eventually murder her in Hennepin County court.

24 hours.

Though sales records are saved by licensed dealers, they cannot be centralized, and are only accessible to police in pursuit of information on a crime gun. That trace data cannot be released for gun violence studies or to help police analyze illegal firearms trafficking.

Despite popular will, few politicians have the bravery to take even the smallest step. And that means people like Bret Struck will continue to die.

THE EX-GIRLFRIEND FROM HELL

At 41, Bret Struck was just entering the prime of his life. He'd meandered down different career paths before finally landing a job he loved, managing the mail room at a law firm. He bought a house and became serious with a Canadian woman who lived in International Falls. They spoke French over the phone, hoping that one day she would join him in Brooklyn Center.

Things hadn't always been so good. In 2001, he met Rochelle Inselman in an online book club. Inselman cheated throughout the two years they dated, Bret once confessed to his siblings. But he stayed in part because Inselman's two children had come to rely on him as a father figure.

When they finally broke up in 2004, Inselman began to stalk him.

"He was holding them together, and when he left, her life went downhill," his brother Don says. "She lost parental rights.

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I think that's why she blamed him."

Bret trusted Inselman with his credit cards while they were together. When they broke up, she emptied his bank account and demolished his credit. She applied for more credit cards in Bret's name and staked out his mailbox to retrieve them.

Inselman sent one letter to Bret's family claiming that he had driven her to suicide. She sent emails accusing him of rape to his co-workers and even his young nieces and nephews. She'd actually filed a police report against a different man, whose name she whited out and replaced with Bret's.

Then Inselman vanished. Or so it seemed. Bret quit looking over his shoulder. Eight years passed.

On February 12, 2011, he was alone at home baking Valentine's Day cookies to bring to work. Over the years he'd built a reputation as an accomplished cook, a maestro of blueberry cobblers, stuffed olives, and gourmet peppers, becoming a benefactor of office treats.

Inselman slipped into his home that night. She ambushed Bret in the kitchen and opened fire.

When he was a no-show the following day, a co-worker dropped by his house. Bret could be seen through a window lying on the kitchen floor.

With six older brothers and sisters, he was the baby of the family. Their memories



COURTESY OF THE FAMILY

of Bret paint a vigorous man who tumbled freely with nieces and nephews, a steadfast friend who once took in a buddy in rehab for alcoholism, no questions asked.

Yet Bret's relationship with Inselman left him with an unshakable unease, the depths of which he never shared with his siblings. It showed in the way he kept only a handful of close friends, and in how reluctant he was to date.

Only when the Strucks cleaned out Bret's house did they discover he'd gone to the Richfield police, where he'd lived eight

Bret Struck (left) with his girlfriend from International Falls. Struck was in the prime of his life when an ex-girlfriend whom he hadn't seen in eight years returned with a gun the Sheriff's Office said she couldn't have.

years prior. Inselman had been sending him chilling letters. But they'd advised him to move on, to avoid inflaming her even more.

Police were able to trace her cell phone to his mother's Richfield neighborhood just a few days before Bret's murder. Inselman

had called his mother out of the blue, but she hadn't answered because she didn't recognize the number.

One agent trawled Inselman's phone records and discovered that she had called a man in Duluth. He told police that another cop had already questioned him about "the gun." Apparently, the State Patrol had gotten a report of a woman disposing of a gun case in a Clearwater rest stop dumpster. That case was traced to the private seller in Duluth, who revealed that he'd sold a pistol to Inselman within a month of the crime.

Inselman had applied to buy a gun but was denied. The fathers of her two children had separate restraining orders against her, which she'd violated casually. So she turned to Armslist.com, telling the Duluth man she needed it to protect herself against an ex-boyfriend.

Rochelle Inselman, 39, was arrested three months after Bret's murder. She was ultimately sentenced to 40 years.

The Struck siblings are sympathetic to gun owners. They hunt, and have no desire to insert themselves into the madness of the gun debate. Still, their hearts tell them that law-abiding gun owners should get background checks.

"It can't be illegal here and legal there," sister Lori says, summarizing the family's feeling. "It should all be the same, one way or the other." ☐

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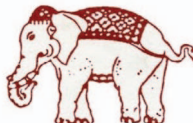
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TO BE BLACK IN CHEF'S WHITES

What it's like to be African-American and working in Twin Cities kitchens



"I never wonder where I fit in anywhere," says Justin Sutherland, chef at upcoming Handsome Hog in Lowertown.

GALEN FLETCHER

BY MECCA BOS

Mateo Mackbee had a culinary role model when he was growing up, Martin Yan of *Yan Can Cook*. He'd come home after school and watch the Chinese cooking show on PBS instead of cartoons.

But it would take another 25 years to find another chef of color to inspire him.

Mackbee is now executive chef of Seventh Street Social in St. Paul, a casual bistro on West Seventh that serves comfort food with global influences like lobster pot pie, shrimp jambalaya, and fancy burgers. His was a circuitous route into the kitchen.

He graduated with a communications degree, and only found his way to culinary work after being laid off from a tech job at age 34. "But I should have been cooking all along," he says.

He soon noticed that his African-American peers weren't reaching for the same heights as their white counterparts. Did they think it was above them? he wondered.

Lachelle Cunningham has had similar thoughts. She's the executive chef of Breaking Bread, a soul food cafe in north Minneapolis with a nonprofit mission to train people to work in restaurants. She also came late to the business, though she thinks it's always been her calling.

"I don't know if we think it isn't for us," she says.

But both agree it's probably at least in part a question of racism.

At one well-known local bistro, Mackbee says, he had an emergency that kept him away from work. He was accused of lying, and was summarily transferred to

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"We're held to higher standards," says Mateo Mackbee, executive chef of Seventh Street Social.

GALEN FLETCHER

another department. White colleagues with similar circumstances weren't treated nearly as harshly.

At another high-profile place, a new chef came in and reduced Mackbee's hours and those of another black cook so drastically that both were forced to leave.

"And the food was fine. There was nothing wrong with the food," he says. "It's like they think we're not good enough or refined enough to work in a fine-dining environment. So we're held to higher standards. I don't know if people want to give the opportunities that they give to white folks."

Cunningham didn't come up the way a lot of chefs do. She started organizing special events at her day job and moved into catering, only then finding her way to the restaurant world.

But she wonders if she would have found her calling earlier had she been tuned into a network of people who looked more like her.

She references the now infamous Mpls. St. Paul Magazine cover, showing what it thought were the best chefs in the Twin Cities. The people represented were overwhelmingly white and male.

"This is a white-male-dominated industry," she says. "There haven't been a lot of African-American trailblazers and because of that, there might be only so far we can go in other people's kitchens. It's kind of like the good old boys' club..."

I definitely feel like there's a club and I'm not a part of it."

She mentions an experienced black colleague who works in a name restaurant. "She's had all these great experiences," says Cunningham, but she can't seem to move her way up from an entry-level station.

Justin Sutherland is a black chef in the process of opening his own restaurant, Handsome Hog, in Lowertown. It's a high-concept barbecue place that will use the French culinary technique he honed in high-end kitchens like those at

Meritage and Brasserie Zentral.

Sutherland doesn't see racism as keeping people like himself out of chef positions.

He went to Le Cordon Bleu culinary school in Atlanta, where a lot

more black students are enrolled than in comparable programs here. "But there were a lot more black people in Atlanta in general," he says.

Cooking is difficult no matter who you are, he asserts, which means a lot of people will become disenchanted, regardless of background. "We were a class of 40 and only 11 of us graduated."

He thinks the current "trending down" of celebrity chef culture may have the ultimate effect of drawing more African Americans into the kitchen.

"What we do is highly skilled and an art form. But it's not glamorous. As the young, white Millennials are realizing

that they're not going to be on TV, but you're going to get dirty and make \$11 an hour, it might be opening up the labor pool a bit."

More than half the job applicants he sees are black.

Asked why they want to work there, the overwhelming answer is, "I've never worked for a black chef before."

Still, when he goes out to meet people unaware of what he looks like, he sometimes sees the "sticker shock" in their eyes. "It's like, 'No, I'm looking for the chef.'"

Sutherland laughs it off. "I never wonder where I fit in anywhere. It's your hard work and passion that's going to get you ahead."

He acknowledges that, no matter who you are, "people like to advance people who look like them. Black, white, male, female, across gender lines. So it comes down to who you know."

But Sutherland insists there's no malice involved in keeping African Americans out of chef positions. Many don't even want to be chefs.

"There are a lot of guys who are extremely talented — they're \$16 and \$17 an hour line cooks — and they move around and they're very happy with what they do. They don't want the extra stress."

Cunningham agrees. Sort of.

"I don't at all think this is specific to people of color, but [kitchen work] is a rude awakening. The long hours and hard work

can be intimidating if you're not used to it.... But a socioeconomic gap plays itself out in some people's abilities and work ethic, and those things affect how you're able to function in a work environment."

Natural advantages are also at play. An exposure to culture, dining, and travel all factor into an awareness of the fine-dining world.

It helps to eat out well and reasonably often, to taste the difference between an East Coast oyster and a West. To see plating techniques, service customs, wine vintages, and the thousands of other details that go into creating an excellent dining experience.

Cunningham grew up with those privileges. Her father is married to

Minneapolis Mayor Betsy Hodges. She's been able to travel and have the experiences that many in her kitchen have not. She loves oysters, red wine, and sushi.

"I'm probably closer to the end of the spectrum of the average white man than the average black woman," she says.

Sutherland, whose mother is white, has also never bought into the notion that he doesn't belong somewhere.

"I forge my own path," he says. As a kid, he went to his dad to ask for an Easy Bake Oven. Dad refused to buy such a thing for his son. So he went to his grandma. He got the oven.

It's one reason these chefs believe in using food to inspire people beyond their boundaries.

"I want to get young black men and women out of their community," says Mackbee. "I want to use the power of food to help people better themselves. I want to show them how big the world is." **CP**

"People like to advance people who look like them."

"There might be only so far we can go in other people's kitchens," says Lachelle Cunningham, executive chef of Breaking Bread.



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Get your tickets at:
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A LIST

FRIDAY "City Spit" celebrates local artists **P. 27** **SATURDAY** Gilmore Guys rant and rave about the show **P. 29** **TUESDAY** The life and music of Nina Simone **P. 32**

WEDNESDAY 3/2

COMEDY

NICK THUNE

ACME COMEDY CO.

Nick Thune began his standup career as a guitar-slinging comic. In recent years, though, he's moved away from music. "That decision came from a desire to take more risks and do something different and not just make the same thing over and over again with different words." He reasons that artistic growth isn't possible while staying in the same place creatively. "My new hour that I'm working on has zero guitar," he notes. When a venue has one sitting out for him, he may strum a tune or two, but he no longer travels with an instrument. Instead he talks about his life, but from a specific point of view. "It's about what I'm going through right now as far as being a new father and supporting a family and trying to grow up and be a better person." That notion presents an interesting observation. "It makes me realize that I'm a bad person, because no good person ever had that desire." 18+. \$15-\$18. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

THURSDAY 3/3

COMEDY

STEWART HUFF

THE JOKE JOINT COMEDY CLUB

Comedian Stewart Huff started off wanting to be a writer of short stories. He wrote in secret, but after doing an open mic, he became intrigued by what that art form had to offer. "I became obsessed with the idea of telling a story onstage and getting immediate feedback," he says. He still writes short stories, but so far only for his own entertainment. "To this day, no one's actually read any of my short stories, except for me." He started writing in high school, but was too insecure to share them.

After a time, Huff decided to focus solely on standup as a professional pursuit. "I like the challenge of being stubborn onstage," he says, "and then trying to figure out what I need to do to get people to come with me." In his set, he still prefers longer arcs as opposed to setup/punchline jokes. "If someone said, 'I want you to write 10 jokes on Donald Trump,' I would probably write one entire theme and then pick 10 funny parts and give them those." \$15-\$17. 8 p.m. Thursday and Friday; 10:30 p.m. Friday; 7:30 and 9:45 p.m. Saturday. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday —P.F. WILSON**

COMEDY

JESSIMAE PELUSO

RICK BRONSON'S HOUSE OF COMEDY

Jessimae Peluso is a blonde bombshell with a filthy mouth. "Being pretty has nothing to do with getting a dude," one of her jokes begins. "You guys just like holes. Why do you think golf is so popular?" This Syracuse native and former bartender started doing standup in Boston, and has taken her no-holds-barred brand of comedy not only to stages nationwide, but onto MTV's *Girl Code* and into *Cosmopolitan*, *Playboy*, and *GQ* magazines as a contributor. The razor-tongued 33-year-old doesn't blush when discussing anal bleaching, the way babies destroy breasts, how she imagines her parents sound while having sex, or flatulence. It would seem there's no such thing as "over sharing" when it comes to Peluso's takes on dating, mating, and relating. The John Stamos-obsessed, outspoken vixen with a massive social-media following brings her vivacious energy and an extensive catalogue of offensive material to Rick Bronson's House of Comedy for a four-night stand starting Thursday. Leave your scruples at home. 18+; 21+ later shows. \$13-\$22. 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558.

Through Sunday —ERICA RIVERA



Artists explore identity through self-portrait in *Altered Esthetics' "I AM"*

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SATURDAY, MARCH 12

DAUGHTER
WILSEN
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THURSDAY, MARCH 17

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DJ GREENERY
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FRIDAY, MARCH 18

89.3 THE CURRENT AND CITY PAGES PRESENT
THE PINES
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PHIL COOK
STOLYETTE
\$15/8PM/18+

SATURDAY, MARCH 19

GREENSKY BLUEGRASS
SHOOK TWINS
\$18/\$20/7PM/18+

WEDNESDAY, MARCH 23

89.3 THE CURRENT PRESENTS
LUCIUS
PURE BATHING CULTURE
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SATURDAY, MARCH 26

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BRUISE VIOLET
\$20/8PM/18+

FRIDAY, APRIL 1

SHELLAC
MONO
\$15/8PM/18+

SUNDAY, APRIL 3

MUTEMATH
PAPER ROUTE
\$25/\$27/7PM/18+

TUESDAY, APRIL 5

89.3 THE CURRENT PRESENTS
THE JOY FORMIDABLE
EVERYTHING EVERYTHING
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WEDNESDAY, APRIL 6

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FLATBUSH ZOMBIES
ASAP TWELVYY
REMY BANKS
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FRIDAY, APRIL 8

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SATURDAY, APRIL 9

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SUNDAY, APRIL 10

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ANI DIFRANCO
CHASTITY BROWN
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THURSDAY, APRIL 14

NIGHT MOVES
\$12/\$15/7PM/18+

FRIDAY, APRIL 15

THE 40NTHFLOOR
\$15/8PM/18+

SATURDAY, APRIL 16

89.3 THE CURRENT PRESENTS
CAROLINE SMITH
HARRIET BROWN
DJ SET BY LIP LAP
(SARAH WHITE AND ALICIA STEELE OF HIATUS)
\$20/8PM/18+

TUESDAY, APRIL 19

89.3 THE CURRENT PRESENTS
ANDREW BIRD
\$36/7PM/18+

FRIDAY, APRIL 22 & SATURDAY, APRIL 23

89.3 THE CURRENT PRESENTS
BOB MOULD
THE SUICIDE COMMANDOS
FURY THINGS
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NAPALM DEATH
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MELT BANANA
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8PM/18+

WEDNESDAY, MAY 4

THE STRUTS
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FRIDAY, MAY 6

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THE WHISKIES
\$25/8PM/18+

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5/22 OLD 97'S and HEARTLESS BASTARDS
w/ BJ BARHAM (OF AMERICAN AQUARIUM) 18+
5/24 YEASAYER 18+
5/25 THE KILLS w/ L.A. WITCH 18+
5/26 CHARLES BRADLEY AND HIS EXTRAORDINAIRES 18+
6/03 OH WONDER 18+
7/12 THE WOMBATS w/ COAST MODERN 18+
7/27 BØRNS All Ages
10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER w/ DJ JAKE RUDH (OF TRANSMISSION) 18+

7TH ST ENTRY

3/02 ELLIOTT BROOD w/ THE LAST REVEL 18+
3/04 TWIN CITIES DILLADAY BEAT WARS
w/ CARNAGE THE EXECUTIONER 18+
3/05 2016 PUB & PUTT CLASSIC (11:30am - 6:30pm) 21+
3/05 RADIO K'S GIGAWATT 2016 ft. WAREHOUSE EYES, MURDER SHOES, PERFUME MONSTER 18+
3/06 LAUNCHED VOL. 1 DOUBLE EP RELEASE
ft. BATMN & DJ TEDDYBEAR w/ K.RAYDIO & GREG GREASE 18+
3/07 A PARTY ON MONDAY ft. MEINONG'S JUNGLE, BAD N RAD, BLAZE ONE, DJ FRESKO, DJ ESP, DJ MOONJUICE 18+
3/08 GREAT GOOD FINE OK w/ HANDSOME GHOST 18+
3/09 B. DOLAN w/ FELIXFAST4WARD, HAPHDUZN 18+
3/10 BLANCK MASS 18+
3/11 RADIATION CITY w/ DEEP SEA DIVER 18+
3/12 PROTOMARTYR w/ DIIE 18+
3/13 DRESSY BESSY w/ MAUDLIN, MONICA LAPLANTE 18+
3/16 HUNTER VALENTINE and SICK OF SARAH
w/ THE MODERN ERA, REBEL QUEENS 18+
3/18 KORDA 3 SHOWCASE ft. JIM RUIZ SET, THE OCEAN BLUE, THE INNOCENCE MISSION, DEEP POOL, THE STARFOLK 18+
3/19 MOUNT MORIAH w/ ELEPHANT MICAH 18+
3/20 MC CHRIS w/ NATHAN ANDERSON, PHILLIP MORRIS 18+
3/22 KICK w/ COLIN CAMPBELL & THE SHACKLETONS, THE RUMOURS, GRAMMA 18+
3/23 THE HOUSE OF YEEZY: AN EVENING DEDICATED TO KANYE WEST 18+
3/24 LA FAMILIA ft. FINDING NOVYON w/ RP HOOKS, DRELLI, ALIBASTER JONES, DJLOW, AND MORE 18+
3/25 ESCONDIDO 18+
3/26 CULLEN OMORI 18+
3/27 ACID MOTHERS TEMPLE w/ ORPHAN GOGGLES 18+
3/28 SOL w/ BROTHERS FROM ANOTHER, OTIENO TERRY, CHANCE YORK 18+
3/29 OPERATORS w/ BOGAN VIA 18+
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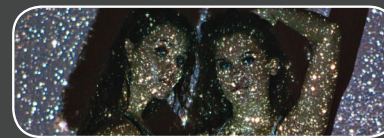


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UPCOMING SHOWS AT OTHER VENUES



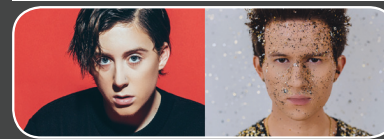
FRIDAY, MARCH 4
FOXING
w/ LYMBYC SYSTYM, TANCRED, ADJY
at the TRIPLE ROCK
\$13/\$15/4:30PM/ALL AGES



FRIDAY, MARCH 11
An Evening with
LILY & MADELEINE
at ICEHOUSE
\$16/10:30PM/21+



FRIDAY, MARCH 11
KUMD and 89.3 The Current present
CLOUD CULT
w/ BGGUN
at THE SPORTS GARDEN (DULUTH)
\$20/7:30PM/18+



SATURDAY, MARCH 12
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RICKY AND TREVOR
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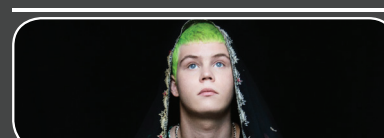
THURSDAY, MARCH 17
Set In Stone Tour
STICK FIGURE
w/ FORTUNATE YOUTH, RAGING FYAH
at the TRIPLE ROCK
\$15/7PM/18+



SATURDAY, MARCH 19
89.3 The Current presents An Evening with
GREG DULLI
w/ special guest DERRICK BROWN
at the CEDAR
\$30/7PM/ALL AGES



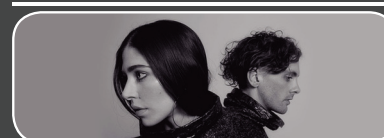
FRIDAY, MARCH 25
YOUNG FATHERS
at the FINE LINE
\$15/\$17/\$30 RESERVED BALCONY
8PM/18+



SUNDAY, MARCH 27
YUNG LEAN
at the FINE LINE
\$21/6PM/ALL AGES



WEDNESDAY, MARCH 30
89.3 The Current and City Pages present
THAO & THE GET DOWN
STAY DOWN
w/ SAINTSENECA
at the FINE LINE
\$20/7:30PM/18+



FRIDAY, APRIL 1
CHAIRLIFT
at the FINE LINE
\$15/\$30 RESERVED BALCONY/8PM/18+

4/01 RUN RIVER NORTH w/ THE LIGHTHOUSE & THE WHALER at the Triple Rock
4/02 A GREAT BIG WORLD "KALEIDOSCOPE TOUR" w/ GENEVIEVE at the Fine Line
4/03 DAVE SIMONETT at the Red Herring (Duluth)
4/06 DMA'S at the Triple Rock
4/07 RA RA RIOT w/ AND THE KIDS, PWR BTM at the Triple Rock
4/08 GEOGRAPHER w/ THE CROOKES at the Triple Rock
4/10 AUTOLUX at the Triple Rock
4/10 ATLAS GENIUS w/ SKYLAR GREY, SECRET WEAPONS at the Fine Line (presented by Journeys)
4/13 TONY VISCONTI + WOODY WOODMANSEY'S HOLY HOLY - CELEBRATING DAVID BOWIE
w/ JESSICA LEE MORGAN at the Fine Line
4/15 JULIEN BAKER at the Triple Rock



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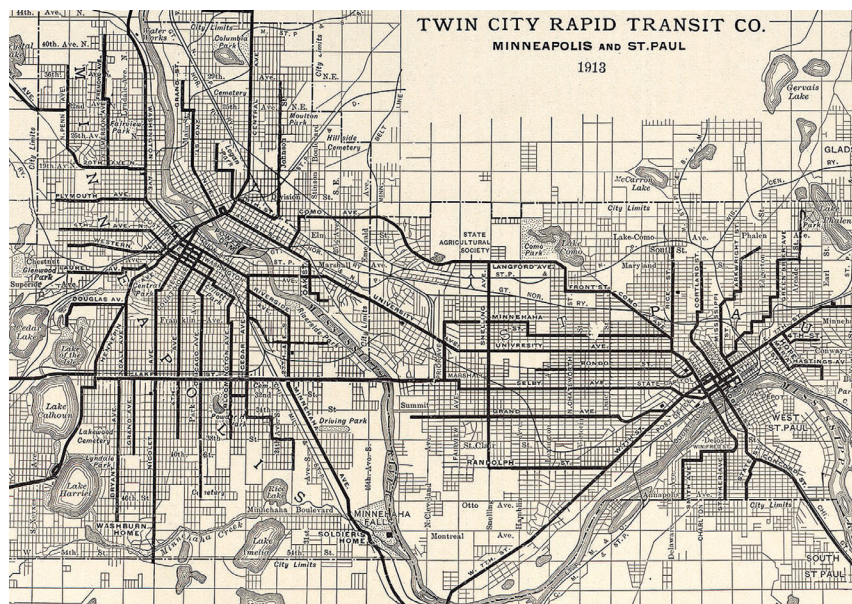
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“City Spit” showcases artists from the Twin Cities

FRIDAY 3/4

ART/GALLERY

CWA: CITY SPIT

CITY WIDE ARTISTS

A year ago, Vision Management Group opened City Wide Artists on Nicollet Avenue, positioning the gallery as a community engagement platform. It is intended to bring together a new generation of artists, mentors, collectors, and arts-goers. This exhibition — inspired by “The Times Square Show” in New York, which brought the work of Jean Michel Basquiat and Keith Haring to the world in the ’80s — showcases the art of many lesser-known or unseen Twin Cities artists with the goal of bringing these emerging talents to light. Their media vary from paint to wheat paste; their ideas are contemporary and sometimes controversial; their imagery is arresting. See them here, then later say you knew them when. There will be an opening reception from 6 to midnight Friday, March 4. 1506 Nicollet Ave., Minneapolis; 612-359-0828. **Through March 25 —CAMILLE LEFEVRE**

ART/GALLERY

I AM

THE SOUTHERN THEATER

Come to know 32 established and emerging artists at “I Am: Exploring Identity Through the Self-Portrait” at the Southern Theater starting Friday. This group show, presented by Altered Esthetics in collaboration with the Guerrilla Girls Twin Cities

Takeover, showcases a diverse range of mediums and exhibitors chosen from over 100 submissions. Five artists are highlighted in “I Am.” Jennifer Chilstrom incorporates mythology and found objects into her acrylic and charcoal mixed-media self-portrait on wood. Silkscreen artist Tramika LaBranche, born in Nassau, Bahamas, and raised in Haiti, confronts ignorance in the form of an ape face. Sculptor Susan Hensel is captured in a body- and ageing-focused photograph influenced by African masquerade culture. Rayna Hernandez questions where her identity lies in an oil painting combined with poetry and her mother’s quilt work. Jane Christenson, an artist with a disability, finds strength in a digital photography and Photoshop creation. Presenting artists from all across the world, “I Am” demonstrates the beautiful complexity that is one’s self-image. There will be an opening reception from 5 to 7 p.m. Friday, March 4. 1420 S. Washington Ave., Minneapolis; 612-326-1811.

Through April 5 —ERICA RIVERA

FILM

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TRYLON MICROCINEMA

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89.3 THE CURRENT PRESENTS

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- 3/03 **RINGO DEATHSTARR** W/ FLAVOR CRYSTALS, THE CULT OF LIP 8PM
- 3/04 **THE HUSSY, BUTCHER'S UNION, SCREAMIN' CYN CYN AND THE PONS, PORNONONO, TONY PEACHKA** 8PM
- 3/05 **WILLIE MURPHY AND THE ANGEL HEADED HIPSTERS** 8PM
- 3/06 **JAZZ BRUNCH** W/ JAMES BUCKLEY TRIO FT. BRYAN NICHOLS & CORY HEALEY 10AM - 3PM (NO COVER)
- 3/06 **DEVIL MUSIC CD RELEASE SHOW** FT. JOHN HERMANSON, HOUSE OF MERCY BAND, THE BLOOD WASHED BAND 7PM
- 3/08 **KEVIN GARRETT** 7:30PM
- 3/09 **JOSEPH** W/ TYLER SJÖSTRÖM 7PM
- 3/10 **JACK KLATT, THE DIRT ROAD RAMBLERS, THE FEDERALES** 7:30PM
- 3/11 **THE BIG PINK** W/ THE HEIRS 8PM
- 3/12 **TRAILER TRASH** 8PM
- 3/13 **OUTLAW BRUNCH** W/ BOURBON COUNTY 10AM - 3PM (NO COVER)
- 3/15 **THE IKE REILLY ASSASSINATION** W/ THE BELFAST COWBOYS 7PM
- 3/16 **MIC SWAP: COMEDY+MUSIC+DANGER+FUN** HOSTED BY RANA MAY W/ THE SLOW DEATH 7PM
- 3/17 **ST. PATRICK'S DAY WITH DILLINGER FOUR** W/ NATO COLES & THE BLUE DIAMOND BAND, BUG FIX, CHERRY COLA 7:30PM
- 3/18 **DARK HORSE REVUE: A TRIBUTE TO GEORGE HARRISON** 7:30PM
- 3/19 **BAG RAIDERS** W/ PLASTIC PLATES 8PM
- 3/20 **JAZZ BRUNCH** W/ THE JAKE HANSON TRIO 10AM - 3PM (NO COVER)
- 3/20 **BIRTHDAY SUITS** W/ JUNGLES, COLOR TV, DJ COZY 8PM
- 3/22 **SHEARWATER** W/ VAL SON 7:30PM
- 3/24 **ELVIS COOPER** AND **TROMPE LE MONDE** 7PM

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ASH & ICE
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89.3 THE CURRENT PRESENTS

CONTINUED FROM FRIDAY ►

evolution of everyday life, Trylon mircocinema is presenting a four-film series, Yasujiro Ozu: Elevating the Ordinary. *Tokyo Story* (1953), frequently cited as the director's defining work, is the tale of two aged parents whose adult children regard their visit as an obligatory distraction from their own busy lives. Two decades earlier, Ozu had already been exploring the complex dynamic between parents and children with *I Was Born But...* (1932), a humorous tale of two young brothers, leaders in a neighborhood gang, who are crushed to learn of the subservient role their father endures at his office job. (*I Was Born But...* will also feature live musical accompaniment by Ipsifendus Collective, featuring members of Dreamland Faces and Poor Nobodys.) Ozu's last film, *An Autumn Afternoon* (1962), continues to explore generational schisms, focusing on a widowed father who frets over the possibility of his unmarried daughter growing old alone. Reversing this scenario, *Late Spring* (1949) closes the series with a daughter torn between her own marriage prospects and remaining single to care for her widowed father. \$8; \$10 for *I Was Born, But...* 7 and 9:15 p.m. Fridays and Saturdays (7:45 and 9:45 p.m. March 4-5); 5 and 7:15 p.m. Sundays. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468.

Through March 27 —BRAD RICHASON

SATURDAY 3/5

ART/GALLERY

THE SECOND SEX

GAMUT GALLERY

Female artists explore the implications of the patriarchy in "The Second Sex," an invitational group exhibition coming to Gamut Gallery. Curated by Genie Castro, Juleana Enright, and Jade Patrick, and presented as part of the Guerrilla Girls Twin Cities Takeover, this diverse collection of paintings, photographs, prints, videos, and performances unpacks gender roles and societal imbalances. Among the artists featured is MCAD grad Carla Alexandra Rodriguez. Raised by Venezuelan parents in Houston, Rodriguez focuses her lens on the female form in stark, unsettling portraits. Shanna Allyn captures the absurd and the disturbing in her

CONTINUED ON PAGE 30 ►

Women artists examine what inspires them (including Barbie) at Gamut



NICOLE HOUFF

GUERRILLA GIRLS TWIN CITIES TAKEOVER

SATURDAY, MARCH 5 • 8PM

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| 3/23 | Makana and Paula Fuga
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Intimate Solo Sessions |



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March Late Night

11:30 Music - Happy Hour until Midnight

Sat 3/5 Ken Valdez	Fri 3/18 Ginstrings
Fri 3/11 Astrobeard	Sat 3/19 Bre Lewis Band
Sat 3/12 MC Longshot	



A-LIST

CONTINUED FROM SATURDAY ►

award-winning deadpan photographs depicting women disguised with egg-covered eyes, adorned with bunches of grapes as earrings, or donning a banana nose. Acrylic painter Kate Renee contributes her brand of bawdy, lowbrow character paintings of "beauties behaving badly," and Macalester College alum Nicole Houff shares her detail-rich, vintage-tinged Barbie doll photography. Boasting work from over 15 artists, "The Second Sex" makes for a first-rate exhibition. There will be an opening reception from 3 to 7 p.m. Saturday, March 5. 717 S. 10th St., Minneapolis; 612-293-6497. **Through March 19** —ERICA RIVERA

TALKS

GILMORE GUYS LIVE

THE WOMAN'S CLUB OF MINNEAPOLIS

Fresh off of the big announcement that Lorelai, Rory, and the rest of the Gilmore girls are returning to Netflix for a revival, the greatest *Gilmore Girls* fan podcast hosted by two guys is coming to town for a very special Stars Hallow Town Meeting. *Gilmore Girls* mega-fan Kevin T. Porter and rookie Demi Adejuyigbe are the authorities on all things double-G. Their podcast features the duo analyzing specific episodes of the series, and just enjoying the company of another bro who can appreciate life lessons from a mother and daughter in Connecticut. For their live show, the dudes will focus on a single episode, digging deep and indulging in the fandom with other *Gilmore*-o-holics. "These live events are kind of a geeky fan thing," admits Porter. "A lot of times people hear about our podcast and think it's going to be snarky or sarcastic, but that's not it at all. There's an element of celebration that comes with the show, and it's really fun to be in a room with a whole bunch of people who all love geeking out about the exact same thing." \$20. 7 p.m. 410 Oak Grove St., Minneapolis; 612-813-5300. —PATRICK STRAIT

THEATER

BILLY MULLANEY: SEMESTER: LECTURE 1

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Why would you go to hear a guy who has no idea what he's talking about deliver an hour-long lecture on quantum mechanics? Maybe because the guy is Billy Mullaney, a

PERFORMANCE

GUERRILLA GIRLS

HISTORIC STATE THEATRE



COURTESY OF GUERRILLA GIRLS

Let's call it the Guerrilla Girls Effect. Since the Guerrilla Girls Twin Cities Takeover launched in January, not only have we seen the feminist art collective's work featured at our biggest arts institutions, but lots of other local feminist artists have enjoyed increased visibility as well. There's been an installation at the Walker looking back at the GG's efforts over the last 30 years, a video at Mia critiquing the museum's lack of racial and gender diversity, and tons of exhibitions, gallery openings, and talks around town that have steered the conversation toward feminist and activist issues. This week's talk is a culmination of the takeover, with representatives from the Guerrilla Girls taking the stage at the State Theatre to share a multimedia presentation on their three decades of art warfare and activism. If the takeover has inspired you, find out how to wrestle up your own inner Guerrilla Girl and take the world by storm. \$18. 8 p.m. 805 Hennepin Ave., Minneapolis; 612-339-7007. —SHEILA REGAN

math tutor and performance artist who can mesmerize an audience with any text he chooses. In his current project, SEMESTER, he responds to contemporary modes of education, testing, and measuring intelligence by memorizing and performing



It's a printing party at Highpoint this weekend

lectures from MIT's grad-level course Relativistic Quantum Field Theory. Verbatim presentations of existing texts is becoming its own art form, as demonstrated by theater group Elevator Repair Service's electrifying 2006 play, *Gatz*, which rendered every word in F. Scott Fitzgerald's *The Great Gatsby*. Mullaney, who has also staged a full episode of *Mr. Rogers' Neighborhood*, will treat the lecture as choreography, emphasizing the movement and the hieroglyphic aesthetics of the equations that he copies onto a whiteboard and the poetry of the language of physics. \$5-\$10 suggested donation at the door. 5 p.m. 512 E. 24th St., Minneapolis. —LINDA SHAPIRO

FAMILY/FILM

FREE FIRST SATURDAY: KIDS' FILM FESTIVAL

WALKER ART CENTER

The Twin Cities hosts many film festivals throughout the year. This one at the Walker Art Center, however, is family-friendly. But that doesn't mean that these flicks are overly simplistic or saccharine; these are kids' shorts of note from around the world, including Australia, Poland, the Czech Republic, Germany, France, Belgium, and the U.S. All but one are under 10 minutes, and include beautiful animation, quirky storylines, and thoughtful moments. There are shorts starring cows, a kid in a paper-plate bunny mask, alchemists, and friendly giraffes. The feature film, the Brazilian *Boy & the World*, is a

gorgeously animated tale that follows a boy as he travels from his rural home to reunite with his father in the city (it's also a 2016 Academy Award nominee for Best Animated Feature). In addition to movies, little ones will also be able to watch animators in action and create their own take-home projects. Free. 10 a.m. to 3 p.m. 1750 Hennepin Ave. S., Minneapolis; 612-375-7600. —JESSICA ARMBRUSTER

SPORTS

MINNESOTA ROLLER GIRLS HOMETEAM CHAMPIONSHIP

ROY WILKINS AUDITORIUM

The big game of the season is here, in which the top Minnesota Roller girl teams will square off in a battle for the Golden Skate. The Dagger Dolls take on the Garda Belts first, as both duke it out for bronze bragging rights. Then the Atomic Bombshells will skate off against the Rockits for the top title. Before the bloodshed, the North East Roller Derby Youth will try to send their jammers around the track, and halftime tunes will be provided by soul group Danami and the Blue. The first 200 people through the door score a free T-shirt, and the after party at O'Gara's should be raucous. \$15-\$18. 6:30 p.m. 175 W. Kellogg Blvd., St. Paul; 651-265-4800. —JESSICA ARMBRUSTER

ART

FREE INK DAY

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CONTINUED ON PAGE 32 ►

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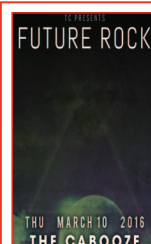
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MARCH 7



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MARCH 8



FUTURE ROCK
w/ MEGAN HAMILTON & THE BERMUDAS, & IMP
MARCH 10



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UPCOMING

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3/12	4th Annual Twin Cities URBAN Music Awards
3/17	Happy Birthday Seahorse w/ SAMMY STRINGS & PRETTY HIGH
3/18	CRAM Spring Showcase feat. CHESTER WATSON w/ CHANCE YORK, RADIO AHLEE, PRIME.CUT, JOHN SHRIMPNOSE, WEALTHY RELATIVE & DJ BOOGIEWONDERLAND
3/20	Lydia Can't Breathe
3/23	SIMO w/ THE GLORIOUS SONS & JACUZZI PUMA
3/25	Circle of Heat Album Release Show w/ ANALOG SON feat. MEMBERS OF KINETIX w/ NEW ELEMENTS
3/26	That 1 Guy
4/1	TAUK
4/3	TRAPT
4/4	ABK - Anybody Killa w/ BONEZ, LIQUID ASSISSIN & MORE
4/5	The Contortionist w/ MONUMENTS, ENTHEOS, SLEEPMAKESWAVES & BY THE THOUSANDS
4/6	Hot Buttered Rum w/ THE LAST REVEL
6/3	Cabooze Plaza AEG LIVE PRESENTS Barenaked Ladies w/ ORCHESTRAL MANEUVERS IN THE DARK & HOWARD JONES

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UPCOMING

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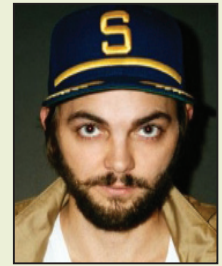
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A-LIST



Nina Simone sang for social change

TOM WALLACE

CONTINUED FROM SATURDAY ►

Highpoint Center for Printmaking's Free Ink Day. Carve a block with a design, or choose something from the center's collection, then have a volunteer help you turn it into art. Maybe you'll end up with something worth framing (or at the very least worth sticking on the fridge). Guests will also be able to check out the gallery's latest exhibition, "Sus Voces," which features the work of women printmakers from Mexico. Curator Maria Cristina Tavera and artist Edith Chávez will be on hand for the event as well, or take in their artist's talk earlier in the week at 6:30 p.m. Friday, March 4. The event is open to all ages and skill sets. Free. Noon to 4 p.m. 912 W. Lake St., Minneapolis; 612-871-1326. —JESSICA ARMBRUSTER

TUESDAY 3/8

THEATER

NINA SIMONE: FOUR WOMEN

PARK SQUARE THEATRE

Nina Simone was an uncompromising voice for equality throughout the 1960s. *Nina Simone: Four Women*, a new music-infused play by accomplished Minneapolis playwright Christiana Ham, examines how

Simone's songs served as both a journal of searing self-expression and a platform to advocate for social change. In this world-premiere production at Park Square Theatre, acclaimed performer Regina Marie Williams steps into the central role, channeling a tumultuous figure whose music has provided solace to generations of disenfranchised African Americans. The work also touches upon the oppression of black women, a topic Simone experienced firsthand, as well as the crippling mental issues associated with such subjugation. Nevertheless, the songs remain a source of inspiration and a record of perseverance, soulfully expressing the depth and diversity of the African-American experience. They showcase a complex personality known for both her artistic passion and emotional volatility. Directed by Faye M. Price with a supporting cast of Aimee K. Bryant, Thomasina Petrus, and Traci Allen Shannon, *Nina Simone: Four Women* offers a reintroduction to an artist whose music continues to speak to our times. \$27-\$60. 7:30 p.m. Tuesdays through Saturdays (no performance March 22); 2 p.m. Saturdays and Sundays. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through March 26** —BRAD RICHASON

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April 2nd



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April 7th

April 8th



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April 9th

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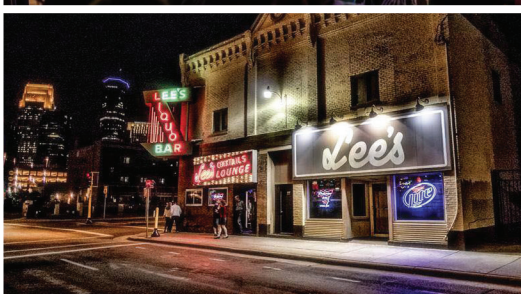


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FOR WHOM THE BELL TOLLS

Orson Welles ascends in *Chimes at Midnight*



Orson Welles, on camera and behind it, for the movie he hoped would get him into heaven

JANUS FILMS

BY MICHAEL NORDINE

Chimes at Midnight brings to mind an old Onion headline: “Unconventional Director Sets Shakespeare Play in Time, Place Shakespeare Intended.” Some will have grown so accustomed to the *Romeo + Juliet* and *10 Things I Hate About You* school of adaptation that a conventional approach probably seems square, despite Orson Welles being anything but. His own take drew on several of the Bard’s plays (mostly from the *Henry IV* cycle) featuring Sir John Falstaff, whom he played himself. A supporting player in those works, the boisterous knight is brought to the fore in this 1965 adaptation currently in re-release.

This is Shakespeare for people who don’t think they like Shakespeare, foregrounding the playwright’s playfulness without losing

sight of his dramatic heft. The material is alive in a way that CliffsNotes enthusiasts never thought it could be on the page (or, for that matter, in the theatres). It’s handsomely staged and eloquently performed. By working with nearly a half-dozen plays, Welles is able to highlight the friendship between Falstaff and heir-to-the-throne Prince Hal — a best-of approach that cuts to the soul of a figure whom Welles considered Shakespeare’s greatest creation.

His adoptive father-son relationship with Hal provides the film’s main through-line, which is to say that it alternates between festive and bittersweet. The two join together and drift apart, and the cumulative effect on our man accelerates that of his already hard-living lifestyle — he burns the candle at both ends, and there’s never much doubt that he’s the type to burn out rather than fade away.

This Falstaff is a loud, vibrant personality who throws his weight around in a way that probably only Welles ever could; the one-of-a-kind actor/writer/director is said to have had a great affinity for the character, which is easy to believe. You can see his enthusiasm in the arched eyebrows, curled mustache resting atop a full beard, and silver tongue that gives clear, vibrant expression to Shakespeare’s prose. It’s a performance at once studied and lived-in, and one he worked up to for his entire career.

Welles shows as much skill with the action as he does with the dialogue, mounting a prolonged battle sequence with breathless clarity — you feel the brunt of every body collapsing onto the ground, muddied from the trampling of a thousand warhorses. Behind the camera, Welles makes each death feel real on a shoestring

CHIMES AT MIDNIGHT

directed by Orson Welles
now playing, Lagoon Cinema

budget that had to be creatively economized; in front of it, wearing a comically oversized suit of armor, he adds levity.

If you’re suspicious of critics — which, as an American, you have every right to be — then take it from the *Citizen Kane* director himself: “If I wanted to get into heaven on the basis of one movie,” Welles once said of *Chimes at Midnight*, “that’s the one I would offer up.” (Personally I would have gone with *The Magnificent Ambersons*, but the point stands.) It’s a fitting summation of a work implicitly concerned with how we’re remembered, a legacy that few are lucky enough to have as much control over as Welles did. **CP**

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EVERYONE'S A CRITIC

Guthrie Theater presents a double-header
with an extra dose of meta



SCOTT SUCHMAN

BY JAY GABLER

Critics are like cockroaches. We've been stepped on, screamed at, dismissed as parasites, and told we're ugly by some of the world's most beautiful people. Yet here we are; still at it, after all these years.

The critic's niche in the theatrical ecosystem is the subject of two short plays that are being presented on a single bill — and sharing the same cast — at the Guthrie Theater. The twofer is directed by Michael Kahn of Washington, D.C.'s Shakespeare Theatre Company, where this production premiered in January.

The first of the two plays, a 1779 burlesque by Richard Brinsley Sheridan, has been adapted for contemporary audiences by Jeffrey Hatcher, a local playwright who's a go-to guy for this sort of thing.

The Critic opens in the ornate home of a theater critic named Dangle (John Ahlin). Sheridan and Hatcher make a slew of satirical observations about critics and criticism as the eponymous writer receives a series of visitors ranging from a sycophantic actress (Sandra Struthers) to the aptly named Puff (Robert Stanton), an indiscriminate critic who's written a play of his own.

Dangle allies with his friendly rival Sneer (Robert Dorfman) against the preening Puff. Dangle and Sneer offer to watch a rehearsal and share their candid advice, taking the opportunity to sabotage a scenario that doesn't need much help to fall

THE CRITIC AND THE REAL INSPECTOR HOUND

Guthrie Theater, 818 S. Second St., Minneapolis
Through March 27; 612-377-2224

apart. In Puff's production, John Catron, a great comic actor who's never been funnier, plays an increasingly absurd series of characters in outrageous beards, while the script prompter (Hugh Nees) struggles with malfunctioning pyrotechnics. Figuratively and literally, *The Critic* goes out with a bang.

Then we fast-forward to the 1960s for Tom Stoppard's *The Real Inspector Hound*. It too features a play-within-a-play that's watched by a pair of carping critics. The farcical piece takes a *Twilight Zone* turn when the critics find that their offstage concerns are mysteriously merging with the plot of the whodunit they're reviewing.

Ahlin, good as Dangle, is even better as the vain Birdboot, who explodes in affected indignation every time he imagines Moon to be implying that he's doing precisely what he's actually doing: abusing his position to bed a series of starlets. The rapport between the two critics, who physically as well as temperamentally resemble Siskel and Ebert, is the heart of this smart show.

In both *The Critic* and *The Real Inspector Hound*, critics are portrayed as corrupt, self-absorbed, and pretentious people who every once in a while hit on a genuine insight. We must be good for something. After all, you just read this review, didn't you? **CP**

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POLIÇA'S FORCE

Big-time Minneapolis band dials down AutoTune, ramps up messaging on *United Crushers*



Poliça vocalist Channy Leaneagh

ERIK MADIGAN HECK

BY GRACE BIRNSTENGEL

Channy Leaneagh of Poliça feels pressure to include themes of activism in her music. Not from other artists, trends, or swarms of headlines, but from the voices in her head constantly reminding her of the systemic injustices surrounding her.

"I can't not talk about it," she says ahead of three consecutive Twin Cities shows, beginning Wednesday at Turf Club then hitting 7th St. Entry Thursday and First Avenue Friday. "It permeates through not only me, but all my friends around me."

On Friday, March 4, the synth-heavy, part R&B, part pop-rock Minneapolis group will issue their third album, *United Crushers*, their most overtly socio-political release yet. Consider new single "Wedding," a conversation about the militarization of police.

The video for "Wedding," directed by longtime Poliça collaborator and Marijuana

Deathsquads singer Isaac Gale, is a sort of a beginner's intro to police brutality told in "how-to" video style.

Instead of learning how crayons are made — as in the classic *Sesame Street* tutorial that inspired the video — kids, including Leaneagh's daughter Pelagia and son Schwa, are taught by puppets how to react when approached by a police officer — remain calm, don't run, etc. The kids are also shown how to make gas masks out of plastic two-liter soda bottles.

With the "Wedding" video, Leaneagh, Gale, and Poliça producer/co-songwriter Ryan Olson wanted to stress the idea that a cop is not supposed to be a soldier or a warrior, but an instrument of peace and protector of the people. Leaneagh hopes the video broaches that heavy topic in a way that's palatable and interesting for kids, and that it forces viewers to re-examine the ways in which news media portray black activism.

"The Oregon militia guys got written in the news as just being protesters," she says. "While black protesters get written up as thugs and violent."

The opening track off *United Crushers*, "Summer Please," has a similar tone to "Wedding." Leaneagh says it's based on the waves of gun violence that erupted in Minneapolis and Chicago last Fourth of July. "We wait all winter for the warmth and then we have to keep ourselves inside because it's not safe," she says.

Beyond the broader motifs of discrimination and violence, the new record operates as a diary of Leaneagh's life, specifically "Fish on the Griddle," a sparse, rhythmic exploration of anxiety, and "Lose You," a synth-bubbling breakup ballad.

At a recent show in New York City, someone from the crowd yelled to Leaneagh, "Tell me a story!" She told the fan that's what she'd been doing the entire show. "That's really my favorite part about songwriting is

POLIÇA

will play Turf Club on March 2, 7th St. Entry on March 3, and First Avenue on March 4.

writing these short little stories," she says.

Several songs on *United Crushers*, including the vulnerable-sounding single "Lately," are straightforward love songs. "Melting Block" deals with fame, vanity, and selling yourself to achieve those things, and the first single, "Lime Habit," is a story of Leaneagh's tendency to sequester herself.

"The first line, 'Never in the corner, luck of life,' is talking to myself and thinking about how I isolate myself," she says of "Lime Habit." "And how that can keep me from interacting with life and opportunities, experiencing life how it's supposed to be. I'm just kind of hiding away."

Though Poliça albums follow a fairly consistent lyrical thread — Leaneagh points to loneliness, isolation, and love — the

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MUSIC

group aimed higher this time around in terms of production and sound quality. On each new Polića record, Leaneagh likes to experiment with different effects and tools used to modulate her voice. For the latest album, her goal was a more natural sound, a shift away from past efforts that found her vocals buried in reverb and AutoTune.

Additionally, Polića recorded *United Crushers* with an emphasis on capturing their live sound, a challenging feat considering their intricate layering of beats, effects, and electronic noise. The solution? The record was mixed on tape rather than digitally.

"It smooths over a lot of the digital quality," Leaneagh says. "There's a warmth to the way the instruments and vocals blend, and you lose a lot of that in digital recordings."

After the release of Polića's 2013 sophomore album, *Shulamith*, Leaneagh expressed uncertainty regarding her music career, telling City Pages, "I'm constantly trying to figure out my relationship to music, and if I should stay or I should go." She's previously spoken out about her distaste for doing interviews (sorry for this one, Channy) and promoting her music. Due to a three-record contract with label Mom +

Pop, *United Crushers* was inevitable, but it sounds as though Leaneagh's artistic future is unwritten.

"You never really know when you're in creative work how [your art] will be received, and you still want to be flexible and be able to move on to something else or look for other opportunities," she says. "You have to be able to dance around and be malleable about what your expectations are and what your next moves are."

This much is certain: With every Polića record, the international hype surrounding the group gets louder. Does that perhaps suggest the band's ties to their home base are loosening? Not so much.

"Even though we moved to Mom + Pop, Polića still feels very much like a Totally Gross National Product band," says Polića drummer Drew Christopherson, who's also co-founder of the latter label, for which the group originally recorded. "We're part of the artist community that we represent."

Adds Leaneagh: "Even in Chicago, someone was filming us and said he was coming to Minneapolis and asked where he should go. I still got so excited listing all the places he should go. It's very much my home." **EP**

GUANTE & KATRAH-QUEY

THE WHOLE MUSIC CLUB, THURSDAY 3.3
Two-time National Poetry Slam champion Guante is ready to drop his latest batch of thought-provoking raps, entitled *Post-Post-Race*, at the U. The collection addresses many hot-button issues — police violence, social media outrage, institutional racism — with the insight and nuance only the local firebrand can muster. See, for example, his detached, Open Mike Eagle-esque "White People on Twitter," wherein Guante thumbs his nose at the All Lives Matter crowd by using his wit like an X-Acto. *Post-Post-Race* beatsmith Katrah-Quey will be on stage spinning with Guante, as will album collaborators Tony the Scribe, See More Perspective, G.P. Jacob, Lucien Parker, and Laresa Avent. Standout local singers Alicia Steele and Jayanthi Kyle open with their group Passed Presents. In line with Guante's inclusive, accessible ethic, the event is free and open to the public. *All ages. Free. 7:30 p.m. 300 Washington Ave. SE, Minneapolis; 612-625-2272.* —**JERARD FAGERBERG**

AARON NEVILLE

DAKOTA, FRIDAY 3.4 & SATURDAY 3.5
Aaron Neville has one of the most remarkable voices in pop history. His fluttery, soulful croon can soar into a stratosphere-scraping falsetto that's positively angelic, making the contrast with his bulging muscles and

menacing face tattoo all the more jarring. He's really a gentle and musical giant, a New Orleans icon whose career stretches back to the late '50s. He had a handful of Allen Toussaint-produced singles for the Minit label then hit it big a few years later with his signature tune, "Tell It Like It Is." Neville subsequently juggled solo stuff (including duets with the likes of Linda Ronstadt and Trisha Yearwood) with the first family of Crescent City funk, the Neville Brothers. This show will be a duo performance with keyboardist Michael Goods. Much of the material will likely be drawn from Neville's 2013 album, *My True Story*, a smart collection of doo-wop covers lovingly produced by Don Was and Keith Richards. *\$75-\$100. 1010 Nicollet Mall, Minneapolis; 612-322-5299.* —**RICK MASON**

GIGAWATT 2016

7TH ST. ENTRY, SATURDAY 3.5
Radio K's Gigawatt extravaganza is back again, featuring the U of M radio station's finest hand-picked musical acts. You'll notice a bit of crossover with the Best New Bands showcase they co-sponsored with 89.3 the Current and Go96.3 back in January. Burgeoning hometown favorites Murder Shoes will reprise their role as one of the chosen bands to perform, as will R&B sensualists Perfume Monster. The tried-and-true college radio crowd-pleasers will be coun-

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MUSIC CRITICS' PICKS

tered by the wonderful, uplifting sounds of Warehouse Eyes — a duo of dreamers who channel their good vibes into jumpy little songs like recent single “I Think I Can Live With It.” Overall, a well-balanced and representative roster for Radio K’s long-running Gigawatt showcase. 18+. \$7.8 p.m. 701 First Ave. N. Minneapolis; 612-338-8388. —JERARD FAGERBERG

BASIA BULAT

CEDAR CULTURAL CENTER, TUESDAY 3.8 Since her 2007 debut album, Ontario’s Basia Bulat has received a good measure of acclaim — especially in Canada and the U.K. — for her intriguing burnt-orange voice and organic blend of folk, chamber pop, and melodic folk-rock. But her new album, *Good Advice*, shimmers with a fresh, glistening pop aesthetic that suggests exuberant vintage soul and cascading girl-group dynamics. Largely responsible is producer Jim James of My Morning Jacket, who helped turn slow, acoustic demos into bright, sometimes exultant pop. Since Bulat’s new songs are about a difficult romantic breakup, the sharp contrast between grueling angst and the flowing, ultimately liberating music creates exquisite tension. Throughout, on emotionally teetering songs like “Long Goodbye” and “Infamous,” Bulat and James find catharsis by balancing emotional vulnerability and buoyant music. The Weather Station opens. All ages. \$12-\$15. 7:30 p.m. 416 Cedar Ave., Minneapolis; 612-338-2674. —RICK MASON

SOUTHSIDE JOHNNY & THE ASBURY JUKES

DAKOTA, TUESDAY 3.8 & WEDNESDAY 3.9 The E Street Band is often lauded as the world’s greatest bar band. If so, Springsteen’s outfit has serious competition from their Jersey Shore compatriots the Asbury Jukes, led with uncompromising grit and glory for 40-some years by Southside Johnny Lyon. Emerging from the same Asbury Park scene, the Jukes and E Streeters are indelibly tied. Steve Van Zandt was an original Juke before moving on to E Street; the heart of the Jukes’ original horn section was part of Max Weinberg’s *Late Show* band. Both bands are rooted in muscular rock ‘n’ roll, R&B, and soul. Southside’s flirtations with big-label success fizzled in the ‘80s, but he’s never looked back. Throughout numerous personnel changes, he has maintained the Jukes as a tight, raucous unit with blazing horns and ferocious heart. The Jukes’ latest is 2015’s *Soultime!*, a bristling array of originals. This will be the Jukes’ first local appearance in more than a decade. \$40-\$60. 7 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

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TL;DR

Four words of advice

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KEEP IT SHORT, SAVAGE,
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Feedback is always appreciated, KISSES.

My husband and I met our “soul-mate parents” at our daughter’s preschool a few years ago, i.e., that rare couple with a kid the same age and the same artistic interests and political values. Our kids instantly bonded and are now BFFs. They have sleepovers, go trick-or-treating together, sled together — little girl heaven. Early on, the guy spilled his guts to my husband about a painful previous relationship. It was weird, but we wrote it off. Three years of normal interactions and a kid later, we’re really good friends with the wife, while the guy stays in the background. I decided to start up a FetLife profile for fun — my husband and I are monogamish, and this is with his okay — and I find the guy’s profile, which clearly states that his wife does not know he’s on this site. Do I pretend I never saw it? What if the wife finds out I knew? Do I tell him that I know? Most of all, I worry about the strain this would place on my daughter’s friendship. Her heart would be broken.

HAS EVIDENCE LOUSE PARENT
 MAKING ARRANGEMENTS

Mind your own business, HELPMA.

I am a kinkster. I have been since I can remember (I am now 21 years old), and I’ve never told anyone about my deep dark desires until the last year. During my time at university, I made good friends with a guy who I was able to open up to about my preferences, as he had similar desires. We created a beneficial arrangement. I suddenly no longer felt like I needed to suppress my “fucked up” masochistic needs and became extremely happy and more comfortable with them. I keep a journal, and naturally I wrote about this arrangement and a lot of the explicit details. Last summer, my mother read my entire journal and was



Dan Savage

horrified. I received a very nasty text message from her about how our relationship was over, she couldn’t believe what I had done, and she was no longer going to help pay for my postgraduate courses, etc. I never wanted my mother to know about any of this, and I feel bad for how it upset her, but this was also a huge violation of my privacy. The only way to resolve the situation was for me to pretend that I deeply regretted everything, tell her I can see now how messed up those “weird” sex practices are, and say that I’m cured and will never engage in them again. Months have passed and I’m still angry with her. I feel sad about the lies I told and having to pretend — still — that I regret what I did. Because the truth is I’ve never felt more like myself than when I am doing BDSM. It’s not my entire world, but it is an important part of who I am. How do you think I should take things from here? She’ll never understand, so telling her isn’t an option, but that means suppressing my deep upset at her as well.

MOTHER UNFAIRLY DESTROYED
 DAUGHTER’S LIBIDO ENTIRELY

Fuck mom; be you, MUDDLE.*

* Shit, I really can’t do this one in four words. Confront your fucking mother, MUDDLE, once you’re out of grad school (priorities!), about the awful, shitty things she did to you: reading your journal; shaming you for your sexual interests and your private, consensual, respectful, and healthy sexual explorations; and her unforgivable acts of emotional and financial blackmail. And you should wave the results of recent scientific studies under her nose when you confront her. These studies show that people who practice BDSM — not just fantasize about it but actually practice it — are psychologically healthier than vanilla people.

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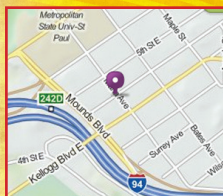
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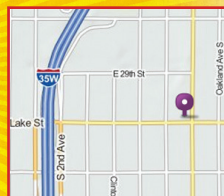
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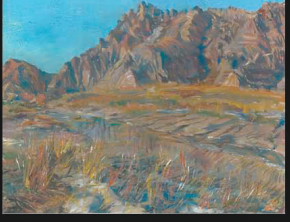
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On the Cover

BRINGING BACK EDO-MAE STYLE SUSHI TO MINNESOTA WITH MODERN FLAIR

PHOTO BY JAYME HALBRITTER



5 HIDDEN GEM BAKERIES IN AND AROUND THE TWIN CITIES

Patisserie 46, Rustica, Patrick's Bakery & Cafe, the Salty Tart — the Twin Cities is blessed with a wealth of exceptional French-style bakeries. But there's a downside: Thanks to the easy access to stellar baguettes and exquisite croissants, other local breads and pastries don't get the attention they deserve. From beef curry puffs to cherry streusels, here are the praise-worthy carbohydrates at the Twin Cities' hidden gem bakeries.

KRAMARCZUK'S

Kramarczuk's isn't exactly under the radar — their kielbasa has its own festival. But all of the attention to the gleaming cases of meat at the front of the store distracts from the Eastern European bakery items in the corner. These are pastries of substance: A cheese kolachi, filled with tart cream cheese and drizzled with icing, will tide you through till lunch. Hearty loaves of bread — sold as full-sized or half loaves — are the honest sort

of food your grandma would approve of. The Polish rye has a robust sourdough tang, while the dense pumpernickel is filling enough to eat as a meal.

215 E. Hennepin Ave., Minneapolis | 612-379-3018
www.kramarczuks.com

MARISSA'S MARKET

If you're down to your last few bucks and in desperate need of a sugar high, swing by Marissa's Market. The self-service bakery is a veritable buffet of Mexican sweets — just grab a tray and load up. Some of the pastries are in cases with price lists, but most are sold fresh from the oven on bakery racks. Don't let the lack of pricing information dissuade you, since nothing seems to be more than \$1.50. The churros are the best bargain: nearly a foot long, with delicately crunchy exteriors and meltingly tender innards. Other top picks are the empanada de crema, a sugar-dusted pastry filled with thick vanilla custard, and the remolinos, crispy pinwheels with jam centers.

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***BEST SUSHI 2013 -CITY PAGES**

***BEST SUBURBAN EATS 2015 -CITY PAGES**

What began as a truck for Sushi Fix has blossomed into a destination sushi spot in Wayzata. Part of the allure is its enthusiastic owner, Billy. He greets every guest like a long-lost friend with an infectious warmth and uncontrollable sushi enthusiasm. Edo-style sushi is full of the silky fish textures and subtle flavors fans of the cuisine expect. Using only the best, most carefully sourced ingredients, Sushi Fix's creations arrive like jewels on the plate. However, eating sushi—usually so quiet and serious—is undeniably fun (and delicious) here. As Billy says, “Kampai!”

About Billy: Who knew that there was a world famous (yes, world famous!) Sushi Chef located in Minneapolis' back yard....Billy was selected to represent the US of A in the Global Sushi Challenge earlier this year. The competition was held in Japan.

Today, Billy can be found in Wayzata, sipping Japanese whiskey and creating decadent dishes for his loyal clientele. Billy is not just a Sushi chef—he is an entertainer, an artist, and a comedian. His smile is contagious and his food will put you in a sweet sushi coma.



Entertainer, Artist, Comedian, Sushi Chef Billy



Food photograph by Jayme Halbritter

RECOMMENDED ROLL

Jackie Chan

Shrimp tempura, snow crab, shiso, avocado, triple p sauce inside topped with tuna and salmon, jalepeno, spicy scallop. It's kick ass!

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DUR DUR BAKERY & GROCERY

Despite listing “bakery” in the name, most of Dur Dur Bakery & Grocery’s floor space is devoted to halal meat and packaged goods. But the bakery shelves up front make this Somali corner store worth a stop. There are hefty bags of injera, plump loaves of fresh roti, and best of all, little zip-top plastic bags of cookies. Try the qunbe, a very sweet, crumbly coconut bar reminiscent of a macaroon. Not much of a sugar fiend? Opt for the korsanyo, heart-shaped twists of mildly sweetened bread laced with a bit of vanilla pudding.

1552 E. Lake St., Minneapolis | 612-721-9449

AKI'S BREAD HAUS

Since it's a German bakery, the best-selling items at Aki's Bread Haus are obvious: the pretzels. Sold as sticks, rolls, or traditional twists, these chewy delights are in a separate category above the soulless food court versions. But where this bakery really shines are the streusels, more understated and wholesome-tasting than their American counterparts. Especially noteworthy is the streusel topped with tart Michigan cherries, although the apple is a close runner up. Don't forget to grab a couple broetchen for dinner — these crusty hard rolls are eminently worthy of a bit of extra chewing effort.

2506 Central Ave., Minneapolis | 612-578-7897
www.akisbreadhaus.com

KEEFER COURT BAKERY & CAFÉ

If your main beef with bakeries is that there isn't enough meat on the menu, Keefer Court Bakery & Café is your kind of place. There's an assortment of baked and steamed Chinese buns on offer, filled with BBQ pork, ham, or sausage. The beef curry puff is a turnover for carnivores, filled with tender shreds of spiced brisket. Vegetarians, don't despair — you can have your pick of a selection of sweet buns. Try a puffy bun oozing with vanilla custard or a crisp fried sesame ball filled with sweetened red bean paste.

326 Cedar Ave. S., Minneapolis | 612-340-0937
www.keefercourt.com

THE SWEDISH CROWN BAKERY

The Swedish Crown Bakery prides itself on carefully crafting pastries with organic and non-artificial ingredients; a few of the products are also gluten-free. But whatever your stance on GMOs, these Scandinavian baked goods are worth the drive to Anoka. The signature items are the sweet breads — try an almond twisty rolled with almond paste and house-made custard, or the “in Sweden” pastry, a swirl of cardamom bread with a seasonal filling (right now it's “Winter in Sweden” with molasses and pumpkin spices).

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Greg Awada looks fresh in his specs at his
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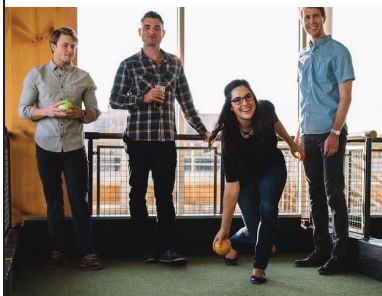
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—STACY BROOKS

MINNEAPOLIS-ST. PAUL AIRPORT ADDS CRAFT BEER EMPORIUM, MAKES FLYING SUCK LESS

Need more signs that there is goodness in this world? The Minneapolis-St. Paul International Airport is converting a former Chili's restaurant into Stone Arch Craft Lab, a craft beer bar and restaurant with more beers on tap than the TSA has confiscated shampoo bottles.

The new concept is formally named "Stone Arch. food.CRAFT.beer" and will open in early to mid-summer with 25 taps, a 44-seat bar, and a 112-seat dining room. Minnesota Craft Brewer's Guild is responsible for selecting the beers and chef Bill Fairbanks of Barrio is developing the menu. Diners can expect made-from-scratch cooking with local and sustainable ingredients, and a to-go shop for sandwiches and takeout options. Drinkers can expect a delicious, local way to make the gate agent's caw disappear into a buzzy, golden haze.

The lineup will regularly feature 20 beers. Another five beers will be offered in the "Craft Lab" where brew masters and beer experts will educate interested travelers, in coordination with the Guild.

Aero Service Group, which will operate the Stone Arch bar and restaurant, also operates airport beer station DuClaw Brewing Company in the Baltimore/Washington Airport.

The new bar/restaurant is part of MSP's larger remodel, which will include a music venue restaurant from the owners of craft beer pub Republic, as well as a Smack Shack outpost and a doughnut shop by Angel Food Bakery

—LOREN GREEN

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"I never thought I'd own a liquor store," says Gretchen Skedsvold. But because life works in strange and mysterious ways, she and her husband, Mark Henry, are

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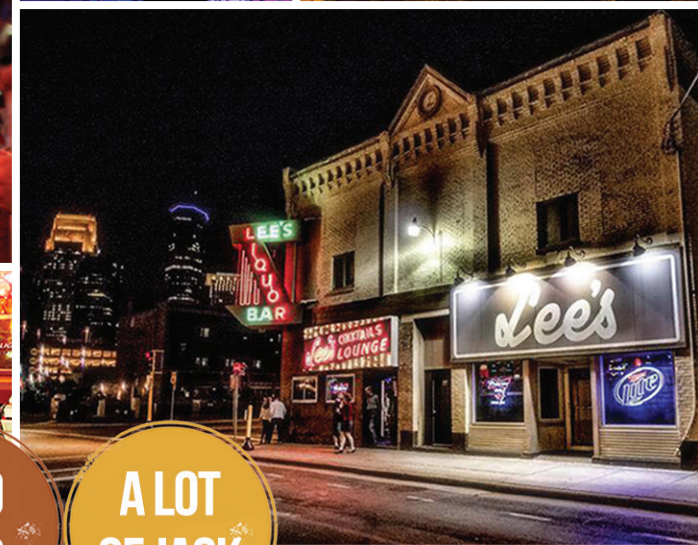
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The couple moved to Minneapolis from New York in 2012 to be closer to family and to find a house, settle in, and raise their son, Oscar. They eventually found the perfect Victorian fixer-upper in the Bryn Mawr neighborhood. And although both Skedsvold and Henry were able to keep their corporate jobs and telecommute, they share an entrepreneurial spirit and wanted to start a business of their own.

"When we moved here, we couldn't find a lot of the wines we loved," says Skedsvold. They took to having wine delivered, but after a few mishaps, like returning home to find an entire shipment frozen on the doorstep, it occurred to them that perhaps they weren't alone in wanting to seek out indie producers using sustainable practices, and the idea of a wine shop began to take shape.

The couples' original intent was to open a shop in their Bryn Mawr neighborhood, but after finding what they thought would be the perfect location, they discovered that zoning restrictions wouldn't allow a liquor store. Despite that setback, "the momentum was going," says Skedsvold, and they were still committed to finding something close to home. A self-described "digger," who loves researching things, she started studying zoning maps, and took to driving around town, scouting out prospects. One day, she happened by the First and First Building, saw an empty space, got the landlord's number from another business in the building, and everything fell into place; Henry & Son opened last October.

The shop has an industrial loft feel to it, with white walls, tall ceilings, exposed ductwork, and a wall of windows facing Glenwood Avenue. There's a communal table in the middle of the room, and bottles displayed on cubbyhole-like shelves around the perimeter like little art installations. This place is the antithesis of the new liquor warehouses that have opened recently around town. It also had a distinctly different vibe from the local big boys like Surdyk's, France 44, and Haskell's.

But this is not a place for wine snobs only, although those folks will be delighted to find some off-the-beaten-track surprises. Henry and Skedsvold are equally excited to share their love of wine and their knowledge with people just starting to explore better wines, or looking to expand their palates with something a little more sophisticated or unusual.

The shop hosts tastings on most Thursdays and Fridays, a great opportunity to sample and learn. And don't think you have to drop a lot of money to get a good,

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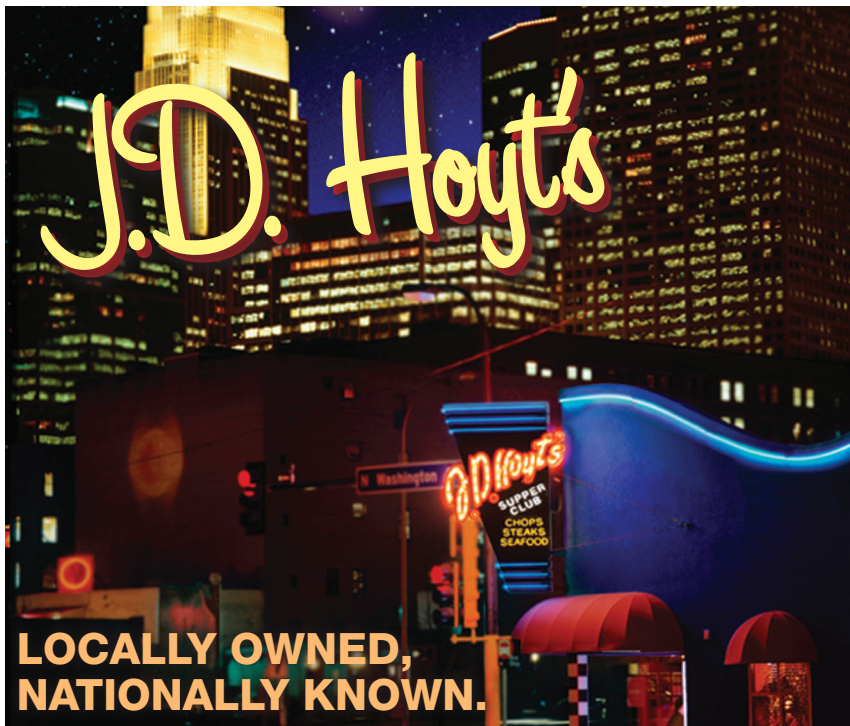
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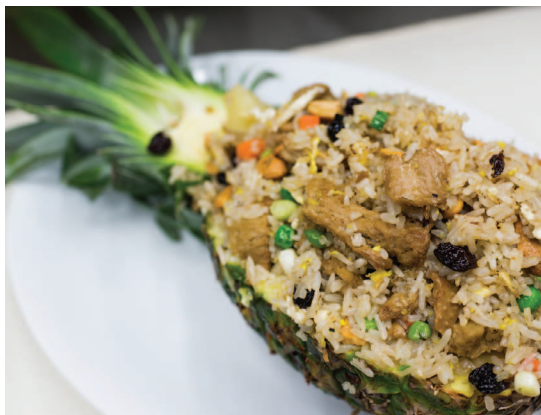
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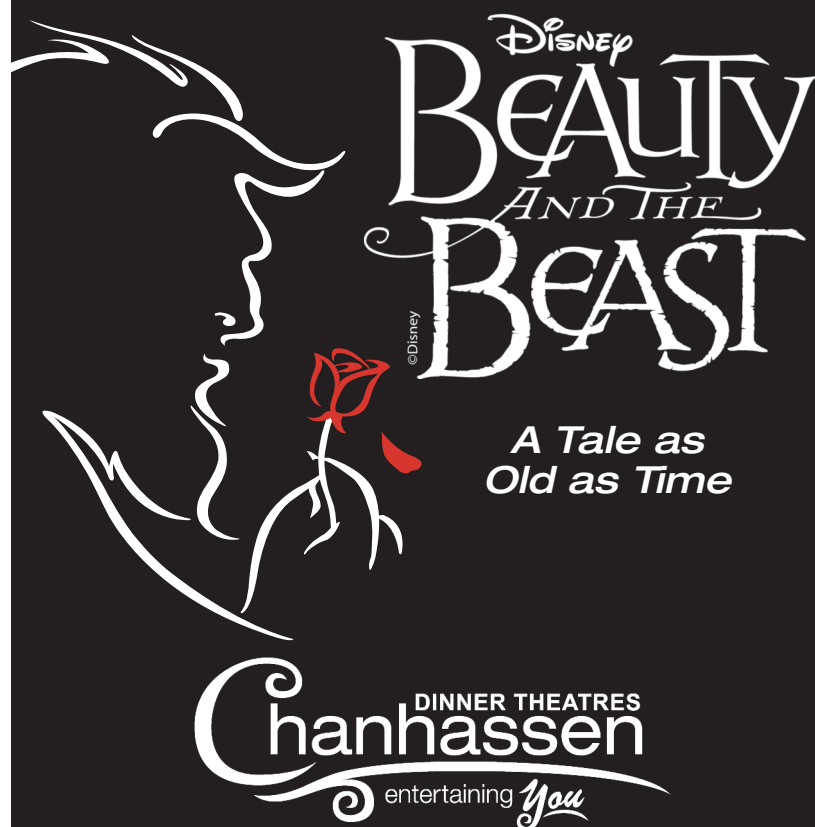
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—MARY JO RASMUSSEN

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If by now you haven't got your favorite takeout place on speed dial, or if Bitesquad is still an enigma — or if you've got hoary hordes, uncouth and indecisive and hangry, descending upon your domicile, we got you.

Here are our five favorite takeout spots you haven't yet considered:

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Did you know El Taco Riendo offers a footlong burrito? It is in fact larger than a football. They also sell a torta roughly the size and shape of a birthday cake. For \$14: crusty bread envelops slow-roasted pork leg, refried beans, queso fresco, chipotle mayo, and veggies. It may well be the very cleverest way to feed a crowd. El Taco Riendo, in their infinite tastiness and wisdom, also offers the following by the pound (by the pound!): rice, beans, salsa, pico, and delicious Mexican braised beef, chicken, and pork. Takeout.

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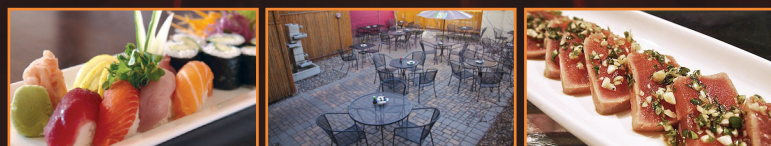
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You already know that the Lotus is one of the longest-standing local Vietnamese restaurants at more than 25 years in business, but what you may not know is that they've significantly upped their noodle and banh mi game. Pho comes in convenient disposable bowls with the noodles, herbs, chiles, and bean sprouts already packed prettily inside, ready to receive a hot blast of broth and meat. This maneuver activates them into spot-on slurping texture and temperature. A large goes for \$7.99. Banh mi are under \$5 and huge — buy a bunch, hack them up, and let the group of hounds you call your friends have at them. Their Imperial egg rolls are delicious — thin, cigar-like things more crunch than anything. In fact, the entire gamut of little fried Asian things go for under \$5 an order: chicken wings, butterfly shrimp, cream cheese wontons, potstickers, and more. The Grant and Lasalle location is nothing short of a takeout paragon — nobody does it swifter.

113 W. Grant St., Minneapolis | 612-870-1218
thelotusrestaurant.com

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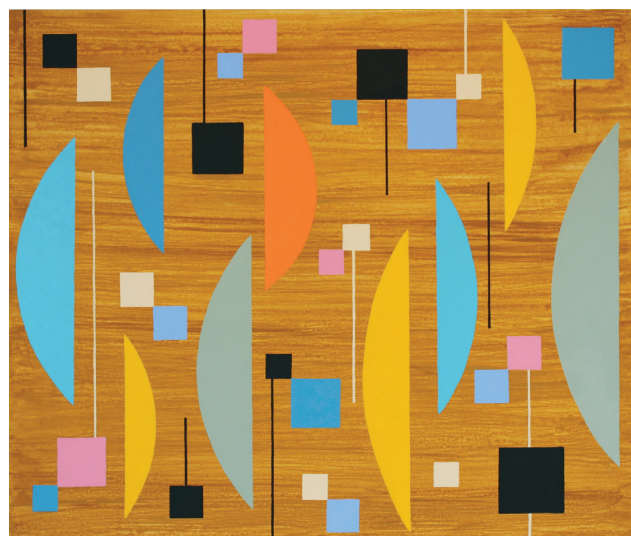
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Randy Reeves, "Capriccio" 2016, acrylic on canvas, 32 1/2 x 38 1/2 inches

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NON-ALCOHOLIC COCKTAILS IN THE TWIN CITIES: WHERE TO GET THE BEST WITHOUT THE BOOZE

Are you giving your liver a break for the night? Or perhaps you've volunteered to be the designated driver? Whatever your reason for not imbibing, if you dread another night at the bar sipping sparkling water with a slice of lime while your friends get to enjoy drinks with exotic ingredients and nuanced flavors, you're just not at the right bar.

Here are a few tips on what makes a good non-alcoholic cocktail and where to get one. And while we can guarantee you'll enjoy your sober drinking, we can't promise that you won't find your drunk friends a lot less entertaining and more annoying than you used to.

1. FIND A PLACE THAT TAKES ITS BAR PROGRAM SERIOUSLY.

This might seem counter-intuitive. After all, if a restaurant or bar is really into the fine art of combining spirits with other esoteric ingredients for a cocktail that strikes a perfect balance, won't they think it's sacrilege to leave out the gin, vodka, or whiskey that is typically the star of the show? Quite the contrary. A skilled bartender will consider it a challenge — in a good way — to make you a tasty drink without the alcohol, and will have the knowledge and ingredients to do it.

A first-rate bar is stocked with great building blocks: freshly squeezed juices, aromatic bitters, infused simple syrups, sodas made in-house. Starting with stellar individual components makes for a better end result. Case in point: Parlour Bar in the North Loop, where head bartender Sean Jones uses the house-made ginger beer to spice up non-alcoholic cocktails. His booze-free version of the bar's spicy Margarita was a mouth-tingling mix of spicy, sweet, and citrus. "I take just as much care with a non-alcoholic drink as I do with any drink we make," he says.

2. LOOK FOR A MENU THAT LISTS MORE THAN NA BEER.

If the menu lists a couple of liquor-free drink options, it's a good sign that the bartenders have put some thought into coming up with tasty alternatives for folks who opt out of the hard stuff. Bradstreet Craftshouse features three

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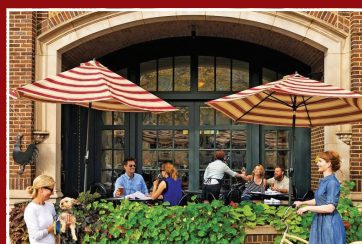


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non-alcoholic cocktails on its menu, each with a unique taste, proving that, yes, you can mix distinctive drinks without spirits. Each one riffs on its alcohol-based original. The Minted Ricky has the same flavors as a Gin Ricky, the Art of Crafts will remind you of a ginger martini and the Persephone will put you in mind of a Cosmo. If none of those choices strikes your fancy, just talk to the bartender for other suggestions.

3. KNOW WHAT FLAVOR PROFILES YOU LIKE.

When you ask for a non-alcoholic cocktail, chances are the bartender will counter with a question of her own: What types of flavors do you like? Don't stand there hemming and hawing, give them something to work with. Not sure how to put your preferences into words? Ralena Young, bar manager at Coup d'Etat in Uptown, offers this handy list to get you started: Do you favor sweet, salty, spicy, bitter, sour, or a combination? Still stumped? Think about the drinks you would normally order. Do you lean toward sweeter drinks like a Flirtini or do you prefer something citrusy like a Salty Dog? Do you gravitate to the deeper flavors of an Old Fashioned or a Manhattan? Armed with this information, a bartender has a much better chance of making you a mocktail you'll enjoy. "There's no reason a non-alcoholic drink can't be just as enjoyable as its alcohol-based counterpart," says Young, who should know. She won an NA drink competition with her Ruby Rose, which combines pomegranate juice, simple syrup, and soda water with cherries, lemon, and basil.

4. MAKE FRIENDS WITH THE BARTENDER.

Truly, this is a good piece of advice no matter what (getting a drink on the house every now and then is always a plus). But if you're looking for a really good non-alcoholic cocktail, it's even more important. For this reason, sitting at the bar is the way to go. It gives you a chance to chat with the bartender, get their input and give them your preferences. At Tongue in Cheek in St. Paul, there are no specific non-alcoholic drinks on the menu, but there is a section cleverly called Placebo Effect that lets customers know all they need to do is to put themselves in the capable hands of the talented bartenders. On a recent visit, after enjoying one of the booze-based cocktails, the Red Headed Stranger, which includes rye, vermouth, Amaro, bitters, and cherries, the need to drive home dictated a switch to an NA drink for the second round. Taking a cue from that drink, the bartender produced an NA version that echoed the flavors of the rye-driven original.

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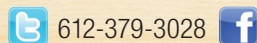


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5. KEEP AN OPEN MIND.

Just like a box of Kraft mac & cheese is never going to taste like the three-cheese lobster pasta at your favorite restaurant, a non-alcoholic drink, no matter how skillfully and thoughtfully prepared, is never going to taste like your favorite Boulevardier. But that doesn't mean that it can't be enjoyable in its own way.

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-MARY JO RASMUSSEN

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Traditionally, the process involves allowing a wild culture of yeast to spontaneously ferment a beer while it ages in a barrel. However, that process is quite protracted, and smaller brewers now sour their beers in closed kettles using lactobacillus — the same bacteria used to make sourdough bread — to do the work in a fraction of the time. The relative ease of making a sour has created something of a renaissance in the industry. Now, sour beers stand to do for tartness what IPAs did for bitterness in the early 2010s — to totally normalize a strong, odd taste to the palate of the American beer drinker.

Here are five sour beers you should be sipping.

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The ugly side of brewing a sour beer is that the process drives up the price. 22 oz and 750 ml bombers typically run \$12-\$20, with some getting into the signed-copy-of-Blonde on Blonde territory. Then there's the always utilitarian Fair State Co-op, whose Cromulence gives you the sour beer experience for the agreeable price of \$5 per bottle.

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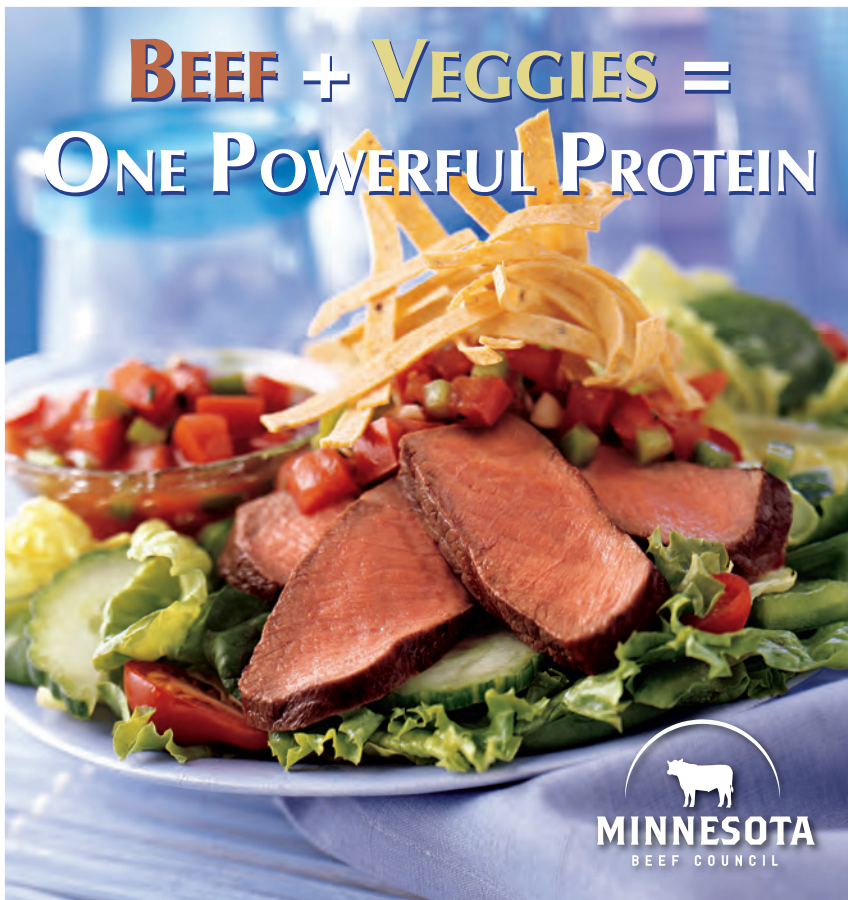
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sons neologism “cromulent,” meaning “adequate” — also has a very utilitarian taste. As far as sours go, it’s pretty mild. There’s not much of that lip-puckering tartness you find in an imported sour at twice the price, and that’s probably thanks to the freshness of the lemon and orange. Fair State’s LÄCTOBÄC series is only sold at the brewery.

4. BOOM ISLAND OUDE FUNK

Belgian-style sour ale, 4.8% ABV, Availability: On tap at the brewery and in 375 ml bottles

The first of the Spontaneous Series for Belgian-minded Boom Island, Oude Funk has a distinctive Flemish flavor. It’s one of the most traditional beers on this list, mimicking a lambic or a gueuze, both ancient brews that the modern sour draws from. Like all of Boom Island’s concoctions, Oude Funk is extremely wheaty, and there’s an apparent chew to the body. Vinegar and strong lemon scents leap off the glass, reminding you that what’s inside isn’t just a normal witbier.

Aged for three years in oak barrels at Boom Island, this dutifully fermented small-serving beer is a pricey option. You’re basically paying for its rent on the microbrewery’s brew floor. Because of that, it’s better saved for a special occasion — though a few sours over charcuterie is an occasion that doesn’t pop up nearly enough.

3. EASTLAKE KIRBY PUCKER SERIES

Sour wheat beer, 4.5% ABV, Availability: On tap at the brewery

Nestled in a corner of the Midtown Global Market, Eastlake Craft Brewery has been running a robust sour series for the last year while going mostly unnoticed. Their Kirby Pucker line is now in its fourth iteration, and the brewery is tapping a kettle-soured pale lager. Head brewer Ryan Pitman likens it to a sour PBR, but in truth, it’s a tarty twist on the brewery’s Laeger-Hagemeister. The paleness gives the beer a dryer finish than most sours, and it pours a familiar straw yellow, but that’s where the PBR comparisons stop.

While sourness is the most prominent taste in the no. 4 brew, Eastlake also has the no. 3 oak-aged red sour on tap in their brewery. The flavor of the no. 3 is far more complex — the oakiness of the barrel bleeds into a heavy malt profile and some red wine flavors. Whenever you make it to their centrally located taproom (most sours are not sold in their already-limited liquor store selection), they always have a Kirby Pucker of some variety pouring. It’s one of the most accessible (and affordable) sour programs in the Twin Cities, so check in frequently, as new sours roll out roughly every two months.



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2. BENT BREWSTILLERY FUNKED UP SERIES

Berliner weiss, 6.6% ABV, Availability: On tap at the brewery and in 16 oz bottles

It's up for debate whether a traditional berliner weiss falls into the sour category, but when it's been fed to loads of Brettanomyces and lactobacillus bacteria and left to age in oak for a year, it takes on a definitive, undeniable sour characteristic. Roseville's Bent Brewstillery has an excellent line of sour berliners under their Funked Up label, with their current baby being no. 9, Kentucky Road. What sets this whiskey-aged offering apart from its competition is the soothing vanilla flavor that backs up the barnyard funk.

Bent is also selling their no. 13, named Squishy Brett Hop, which leans on the fruit profiles of mango and white apricot, but Kentucky Road has been the most unique of six barrel-fermented beers they've brought to market. As far as sours in the Gopher State go, it's nearly the best brew you can pour in your snifter. It's highly acidic, though — to the point where you might want to snack on some soda crackers between gulps.

1. SURLY PENTAGRAM

Sour dark ale, 6.6% ABV, Availability: On tap at the brewery and in 750 ml bottles

At this point, it's tacky to say that Surly has the best anything in Minnesota, but the devilishly complex Pentagonagram is truly, incontestably the best sour beer in the North Star State. Paste Magazine named it the 22nd best sour in the country, and the beer holds an enviable Beer Advocate rating of 92, but a pour of the sticky sour dark ale holds up to the critical adulation. Served in a wine bottle sealed with the wax from a necromancer's paraffin, the beer pours a red mahogany.

The odor of the red wine barrels it's aged in jumps out of the glass. The scent alone is intoxicating — maybe it's the tacit tobacco notes or the fact that this beer is brewed by the devil himself, but either way, you could only smell this Brettanomyces-fermented beer and never taste it and still get the experience. But what you'll miss is the lurking sourness that hangs on the back end of a sip — a tart that's strong enough to make your fillings hurt. Swallow slow, and enjoy the melon and sour cherry flavors of this wild-fermented master stroke.

—JERARD FAGERBERG

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class cheffy pedigree that our town has rarely seen. He worked under some of the biggest names in America during his many years in New York City, which means he runs in big-name food circles.

But perhaps more important than all of that, Kaysen says he wanted to do something good. Something good for the community, something good for charity, something good for Minneapolis and New York, and everyone all around. So he's created what he's calling the Synergy Series, where he'll shut down Spoon and Stable for one Thursday each quarter, and bring in one of the biggest names in food, anywhere.

Tickets to dine with one of four Michelin starred chefs are \$295 each, and a quarter of the revenues will go to charity. A limited quantity of tickets for the up-close-and-personal chef's bar will go for \$395.

You can purchase tickets at thesynergyseries.com, as well as read chef bios, find out more about the charities, and watch a little video about what Kaysen was thinking when he decided to create the series. You'll also briefly meet each chef if you're not already familiar.

Each ticket includes a multi-course dinner with beverage pairings and all service fees (tax and tip). Tickets will be available 60 days in advance of each dinner and the restaurant is unable to provide refunds or accept cancellations.

Kaysen also mentioned that on event nights, he will keep the lounge area of Spoon and Stable open to the general public, serve the bar menu, and ask each chef to create a specialty bar item for purchase.

"That way if a 20-year-old line cook wants to come in and try something by April Bloomfield or Daniel [Boulud], they can."

It also seems like kind of a cool way to show off New York City to Minneapolis, but also show off Minneapolis to New York.

Act fast, as the tickets will surely sell out.

THE LINEUP:

Chef Michael White of the Altamarea group, April 28, 2016

Chef Michael Anthony of Gramercy Tavern and Untitled, June 16, 2016

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URBAN FORAGE MAKES WINE FROM STUFF DESTINED TO BE TOSSED AWAY

The idea of turning waste into wine sounds less crazy if you consider its origins: the urge to get alcohol when you're broke.

Jeff Zeitler was a short-on-cash college student with an interest in making booze. But the raw material was expensive and hard to come by. Twenty years ago, home brew stores didn't pepper the Twin Cities as they do now, and even if they did, imported Chardonnay juice was a luxury for a college dude.

"I just wanted to make alcohol with whatever I could find. So I got some apple juice from the grocery store and made some not very good hard cider," says Zeitler.

Still, he was undeterred.

"I saw mulberries falling on the ground all over the place, and got the idea that I could make some wine out of them." It turned out pretty good.

He kept at it. Now, 20 years later, he and his wife and business partner, Gita Zeitler, have a good enough product to bring to market.

Urban Forage Winery and Cider House has opened on East Lake Street. When people ask, "Where's the vineyard?" Zeitler has to launch into his tale of foraging.

"People are all too happy to have us come and pick their apples," he says, describing their method for gathering the raw materials for dry apple wine and cherry apple hard cider.

The process goes like this: The Zeitlers get in their minivan with a tarp and 50 burlap sacks they inherited from a coffee roaster. They hook a pole to the top of a tree, and then shake.

"Usually if there's a tree in someone's back yard, they've inherited it from the previous owner or even the owner before that. Ten to 15 bushels of apples can fall on the ground from one tree. They can rot, and attract bees, and people don't like that."

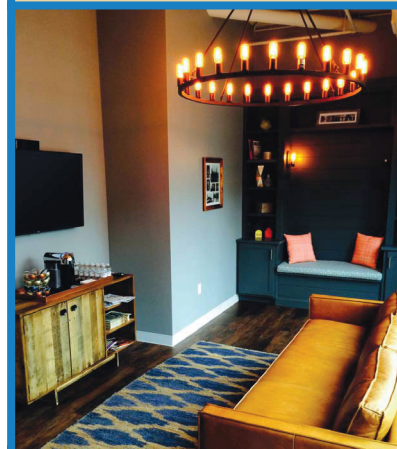
Which is why people like to see the Zeitlers show up. They focus on trees within five miles of the winery to keep it local.

Not every ingredient is foraged, but they take care to source supplemental produce locally as well. Their upcoming batch of mead will use honey purchased from an apiary in Hinkley, since it was too difficult to forage the amount required.

Grocery-store seconds are also fair game. They recently bought a bunch of cane sugar in damaged packaging from Co-op Partners, stuff that's perfectly ed-

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ible but would have otherwise wound up in the waste stream.

Summer will yield rhubarb, dandelion, and even carrot wine. Zeitler says not to worry. It doesn't taste that carrot. "It's a little more peachy."

Urban Forage Winery & Cider House is now operating as a retail outlet. They're in the process of building a taproom, which they hope to open sometime this year. Samples are available before you buy.

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-MECCA BOS

SHOULDN'T YOUR MIXER BE AS GOOD AS YOUR BOOZE? WELL, DUH, SAYS BLUE HENN

At last count, Minnesota was home to no fewer than 15 micro distilleries, with more on the way. You can enjoy artisan aquavit, vodka, gin, whiskey, bourbon, rye, rum, even a Minnesota-made grappa. So why are you mixing all these carefully crafted spirits with grocery store juices, sodas, and tonics?

As lovers of a good gin & tonic, that was the question friends Kari Madore and Julia Brosz asked themselves. But being creative types, instead of shrugging their shoulders and making do with the least objectionable of the commercially made products, they decided to create their own tonic. After much research, and lots of experimenting and taste testing, they debuted Blue Henn Tonic Syrup, a mixer made with as much care as the local spirits that inspired it.

There are lots of ways to make tonic, and while Madore and Brosz don't want to reveal any proprietary secrets, they will divulge that they start the process by steeping bark from the cinchona tree, native to Peru. The bark is very bitter, and contains quinine, which, if you remember your high school history, was used by British soldiers in colonial India to combat malaria. Along the way, some enterprising Brit figured out that mixing quinine with sugar and carbonated water made the bitter medicine more palatable. And what the heck, why not add some gin and make it a party? Thus the venerable G & T was born.

While the drink is still as popular as ever, the tonic has changed dramatically over the years. Most mass produced versions do not use cinchona bark (so don't contain any quinine), but rely on artificial flavors to get that astringent quality and on high fructose corn syrup as a sweetener. Blue Henn takes tonic back to its roots. In addition to the traditional cinchona bark, the small-batch tonic is made with organic herbs, natural citrus oils, and cane sugar. The resulting concentrated syrup needs to be diluted, typically with

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soda water, for use in drinks. The flavor profile is much more complex than a commercial tonic; there is a nice, warm spiciness along with floral notes, which combined with the sweetness from the cane sugar, nicely balance the bitterness of natural quinine. And here's a fun party fact: quinine in cinchona bark fluoresces under black light.

In addition to researching everything they could find out about tonic, the development process also included many, many trips to the grocery store where Madore and Brosz would hunt for ingredients that sparked their interest, take bags full of herbs home and experiment with different combinations. Using friends and family as their taste testers/guinea pigs, they eventually hit on the final recipe. Now that they're producing the tonic in larger quantities, many of the ingredients are sourced through the same wholesalers that local co-ops buy from. The cinchona bark comes from South America.

Brosz and Madore, who met as students at the U of M College of Design, put their artistic backgrounds to use designing the bottles and labels for the tonic. And although they recently expanded into a new commercial kitchen in Minneapolis that they share with two other craft beverage makers, the duo, with help from their husbands, still do all the chopping, measuring, steeping, and mixing themselves. They also bottle the finished product, label it (you'll find the brew date and batch number stamped on each bottle), and box it up. Until this past August, they delivered it personally, but are now working with a distributor, expanding to markets outside the metro area. "We pull weekend marathons, starting the process on Friday night, then working through Saturday and Sunday to fill a pallet for the distributor," says Madore. While currently busy scaling up production for their expanded market, they are already thinking about how to build on the success of their tonic.

You'll find Blue Henn tonic behind the bar at establishments around the metro, and it's available at most major liquor stores. A 16-ounce bottle sells for \$17.99 and will make 21 drinks, give or take. The company's website and Facebook page list upcoming events and demos where you can meet the makers.

Here's a recipe from Madore and Brosz for a BH Margarita (makes one drink):

1.5 ounces tequila

1.5 ounces Blue Henn Tonic Syrup

Juice of one lime and one orange

Sugar (to coat the rim of the glass)

Put sugar on a plate; dip a glass in a bowl of water, then into sugar to coat the rim. Combine the tequila, tonic and citrus juices over ice in glass; stir to combine.

—MARY JO RASMUSSEN



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BLACK-EYED SNAKES

HOBONEPHEWS OF UNCLE FRANK
W RYAN YOUNG OF TRAMPLED BY TURTLES

CHARLIE PARR

ACTUAL WOLF • BOOMCHUCKS

FEVER DREAM & INGEBORG VON AGASSIZ

MARY BUE & THE HOLY BONES

BLACK RIVER REVUE • ALAN SPARHAWK



90.9
the current



THE BIG WU
MARCH 4 & 5



SPLINTERTONES
MARCH 12



KIND COUNTRY
MARCH 25



POP ROCKS
MARCH 26



TAVERN • MUSIC • FAMILY DINING

ELEVATE SKI • BOARD • MUSIC FESTIVAL
APRIL 1 & 2 ~ 2016
DOOMTREE
go radio

APRIL 9 & 10 • MUSIC FESTIVAL • 10 BANDS

**MOUNTAIN
MELTDOWN**

FREE OUTDOOR STAGE • 2 FOR 1 LIFT & LODGING